

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

Galaxies Scintillate to Make a Starry Night for Gatti



Carlo Edwards

For He's a Jolly Good Fellow! The Grand Finale of the Operatic Surprise Party on the Stage of the Metropolitan Opera House the Night of Feb. 26, in Honor of Giulio Gatti-Casazza's Twenty-fifth Year as Head of That August Institution. With the Exception of a Few Who Were Absent from the City or Ill, All of the Present Artists of the Company and Such Notables of the Metropolitan's Other Years as Marcella Sembrich, Olive Fremstad, Frieda Hempel, Alma Gluck and Pasquale Amato Participated. At the Back Can Be Seen the Candles of the Birthday Cake, With the Numerals 25, Formed by the Ballet

By THE RAILBIRD

IT was a great night for us railbirds. My pal and I, we made a centre rush when the doors opened and we draped our ulsters over the rail in the best spot in the house, half way back, right hand side of the horseshoe, downstairs. It cost us two bucks apiece. Plenty, but the sittings paid ten. It was worth it. I never saw so many artists all slicked up. Everybody was on the stage but Gatti-Casazza. That was all right, it was his party. Anyway, I've seen him.

The place jammed up like it used to on Caruso nights. I haven't seen so many boiled shirts for several seasons. Or had so many elbows in my back! My pal heard somebody say there was \$16,000 in the house. Including my two. That's going pretty strong for only a silver anniversary. But to have put the affair on a gold standard Gatti would have had to have been there when the Metropolitan opened, fifty years ago. He just wasn't. But there was more than one who was. One of them made a speech. No it wasn't Billy Henderson or Charlie Sawyer. I don't think any of those old time critics could sing anyway. It was Marcella Sembrich. That big boy, Cravath, chairman of the board or something like that, told the crowd she helped open the Met. So she did, on the second night. The forever charming Marcella set him straight. Christine Nilsson, she said, began things with Marguerite in Faust. The next night Marcella sang Lucia.

But why pick on Sembrich? Eddie Johnson, the slickest of the slick, also made a speech. So did Lucrezia Bori. But who cares for speeches, anyhow. They all said Gatti was the greatest

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Gruenberg's First Symphony Has Premiere by Boston Symphony

BOSTON, Feb. 20.—The premiere of Louis Gruenberg's First Symphony was the feature of the pair of concerts given by the Boston Symphony Orchestra under Serge Koussevitzky on Feb. 10 and 11. The soloist was Walter Giesecking, heard in Mozart's Concerto in C. The program:

Overture, Fingal's Cave.....Mendelssohn
Symphony No. 1, Op. 17.....Gruenberg
(First Performance)
Concerto in C for Piano (K. 467)....Mozart
Mr. Giesecking
Perpetual Motion.....Johann Strauss
Waltzes, Voices of Spring.....Johann Strauss

It would be difficult to say which aroused the most interest—Gruenberg's Symphony, the playing of Mr. Giesecking, or the performance of the Strauss Voices of Spring for the first time on any Friday-Saturday pair of concerts.

Symphony Is Lengthy

Gruenberg's Symphony at least had the distinction of consuming the greatest amount of time. Certain it is that only its exceeding length prevented it from being accepted as an outstanding work in a contemporary and characteristically American idiom.

In this First Symphony, the composer of The Emperor Jones has made the fatal mistake of attempting to carry out logically to the bitter end a rigid scheme of thematic development and unification. In the second movement he utilizes material which was present in the first; in the third he goes back to themes in the second; in the fourth he combines material from the other three. The result is a composition of

tedious length and superabundance of material, relieved by flashes of fine inspiration, spiced with an adroit use of jazz rhythms and other contemporary devices, glossed with a brilliant skill in orchestration. Its most significant feature, however, is the remarkable creative facility it reveals.

Giesecking's performance of the concerto was a masterpiece in the restraining of a sensitive and spirited temperament within artistic limits. Set off by the beauty of the strings and the exemplary clarity of the woodwinds, it elicited an ovation for the pianist.

Ignace Jan Paderewski, always the eminent musician and now the eminent statesman, played in Symphony Hall on Feb. 12 and at Wellesley College two days before. In each case, the large audience taxed the capacity of the hall and overflowed into the standing room. Although Mr. Paderewski exhibited technical and interpretative mannerisms which no lesser talent would dare disclose, he held his listeners spellbound by a strangely compelling performance of an all-Chopin program.

The fresh young voices of the Vienna Sängerknaben gave rare pleasure to audiences in Jordan Hall on Feb. 12 and 14. The youngsters sang miniature operas from Haydn and Mozart in addition to sacred songs and miscellaneous pieces. Their bright skill and engaging manner immediately won a Boston following.

Appearing before one of his most

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L'AMORE DEI TRE RE RETURNS TO STAGE OF METROPOLITAN

Montemezzi Music Drama, Absent for Four Years, Resumes Place in Active Repertoire—Heavy Burdens Carried By Bori in Cast That Also Includes Johnson, Bonelli and Pasero—Serafin Conducts—Work Has Not a Tremendous Popular Appeal But Is Favorite of Many Music-Lovers

By OSCAR THOMPSON

LAST of the current season's promised novelties and revivals, though more in the nature of a simple resumption than either, Italo Montemezzi's one successful opera, L'Amore dei Tre Re, was restored to the active list at the Metropolitan the night of Feb. 17. It had been absent four years, having been performed last on Jan. 29, 1929. Nineteen years had elapsed since the Metropolitan first produced it, with Arturo Toscanini conducting, on Jan. 2, 1914. It had been in and out of the repertoire, with several previous revivals and numerous changes of cast, and had been produced in New York repeatedly by the Chicago forces in the days of its annual visits. Meanwhile, two other Montemezzi operas, Giovanni Gallurese and La Notte di Zoraima—the last of these a novelty of last season—had come and gone, without similarly winning over any appreciable element of Manhattan's operatic public. Chicago manifested a similar indifference to the future of La Nave, when that work was mounted there. Thus, for America, Montemezzi has remained a one-opera composer and L'Amore dei Tre Re, the opera on which his fame has rested, has never quite been established as a fixture in season-to-season repertoire.

An Opera for Cognoscenti

The reception accorded L'Amore on this occasion was something more than cordial, something less than excited. The work has never had the popular appeal of the Puccini operas and perhaps never can be expected to build the same sort of general affection, however much it may be admired by the cognoscenti. It is not an aria-opera, full of show pieces and top notes, for those whose musical appetites are primarily Italian. The special audiences that assemble for the Ring cycle matinees seem to be interested in little but Wagner. The man or woman with a "crush," so to speak, for L'Amore is usually the same man or woman who turns up invariably at Pelléas et Mélisande, The Bartered Bride, Le Coq d'Or, Boris Godounoff, Schwanda or Così fan Tutte—works a little off the beaten track and works that seldom re-

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Metropolitan's Appeal for Funds Meets with Enthusiastic Response

Bori and Johnson Speak to Radio Audience from Stage at Matinee Performances—Mrs. Franklin D. Roosevelt Sends Contribution — Committee Plans Organized Drive

RESPONSE to the Metropolitan Opera Association's request for public support has so far been gratifying. At the matinee performance of *Tannhäuser* on Feb. 22, Lucrezia Bori, soprano of the company, and chairman of the Committee for Saving the Metropolitan, spoke from the stage, appealing in particular to the radio audience which was listening in, and announcing her speech as a preliminary to the real drive for funds to commence on Feb. 27.

Among the first to respond to her plea was Mrs. Franklin D. Roosevelt, from whom a contribution, accompanied by a letter of encouragement, was received a few minutes after the speech. Edward Johnson, tenor, also a member

of the committee, spoke at the matinee performance of *Manon* which was broadcast on Feb. 25.

The first meeting of the Committee to Save Opera at the Metropolitan was held in the office of Paul D. Cravath, chairman of the company's board of directors, on Feb. 15. On this occasion an executive committee was elected, consisting of Mr. Cravath, Frederick P. Moore, Cornelius Bliss, Robert S. Brewster and Miss Bori, with Mr. Moore as chairman of a special gift committee and Mr. Cravath as chairman of the publicity committee. It was announced at this meeting that, although no organized drive had as yet been started, substantial response had already been received from several quarters, notably from the *Berkshire Evening Eagle* of Pittsfield, Mass., which had voluntarily undertaken to raise a fund locally to assist the Metropolitan during the coming winter.

A Women's Special Gifts Committee met at the apartment of Miss Bori on the afternoon of Feb. 25. Mrs. Myron C. Taylor was elected chairman.

On Feb. 17, Mary Wigman and her dancers visited Rochester for the first time, appearing at the Eastman Theatre before a large and interested audience.

MARY ERTZ WILL

ROCHESTER PLAYERS PRESENT NOVELTIES

Goossens Conducts Philharmonic in Compositions by Krenek and Eppert

ROCHESTER, Feb. 20.—Two novelties were contained in the program given by the Rochester Philharmonic Orchestra, Eugene Goossens conducting, in the Eastman Theatre on Thursday afternoon, Feb. 9. They were Krenek's *Little Symphony* and Eppert's *Traffic*. Dvorak's *Fourth Symphony* had a first Rochester performance; and the list included Beethoven's *Fidelio* Overture, the *Minuet* and *Finale* from Mozart's *Eine Kleine Nachtmusik*, and Tchaikovsky's *Francesca da Rimini*.

Krenak's composition, though undoubtedly well-performed, impressed as cerebral music and drew little response from the audience. Not so *Traffic*, which brought a salvo of applause.

The orchestra gave finished performances of all the works under Mr. Goossens's expert baton. The charm and delicacy of the symphony were well portrayed, and the Tchaikovsky had a beautiful and reserved reading. Mr. Goossens was recalled a number of times, and the orchestra came in for its share of the ovation.

Walter Damrosch conducted the orchestra on Thursday evening, Feb. 16. He had paid many visits to this city in the days of the New York Symphony Orchestra, and as he is very much liked in Rochester the Eastman Theatre was well filled on this occasion. The program included the *Prelude* to Dr. Damrosch's own *Cyrano de Bergerac*, Franck's *Symphony*, the *Roman Carnival Overture* of Berlioz, Vaughan Williams's *Fantasia on a Theme by Tallis* and two Russian folk songs—*Cradle Song* and *I Have Danced with Death*—by Liadoff.

Yehudi Menuhin was heard on Friday evening, Feb. 10, in the Eastman Theatre concert series before a large audience. It was his second appearance in Rochester, and the audience welcomed him enthusiastically. He was accompanied skillfully by Artur Balsam.

HARTY QUILTS POST AT HALLE CONCERTS

Resignation as Permanent Conductor was Expected, Says Committee

LONDON, Feb. 10.—Sir Hamilton Harty has stated that he will be obliged to relinquish the post of permanent conductor of the Hallé Concerts Society of Manchester. The chairman of the society followed up this statement with one to the effect that the committee was not surprised to receive Sir Hamilton's resignation, especially since he accepted the position of musical director of the London Symphony Orchestra.

"In recognition of the distinguished services which Sir Hamilton has rendered to the society in the past," said the chairman, "the time and form of making his decision public was left to his discretion and convenience. It is the ultimate intention to appoint a permanent conductor in succession to Sir Hamilton Harty; but for at least one season the committee intend to invite guest conductors to appear at the Hallé Concerts, and some interesting possibilities are being considered."

In a reply to this statement, Sir Hamilton said that it contained several serious inaccuracies, no doubt inadvertent, but he considered it a wiser course to wait until the end of the season before issuing a full explanation.

BASIL MAINE

Lehar's *Giudetta* to Be Given in Vienna With Jeritza

[By Cable to Musical America]

VIENNA, Feb. 25.—Franz Lehar's new operetta, *Giudetta*, will be performed soon at the Vienna Opera with Maria Jeritza in the title role. This will be the first performance of an operetta by Lehar at this house. Previously the only operetta composer whose works were given at the major institution was Johann Strauss.

Marion Talley to Return to Concert Stage



Marion Talley Signing a Contract with George Engles for a Tour Next Fall

MARION TALLEY'S return to the concert stage, after a period of retirement which began in May, 1929, will be celebrated with a concert tour which is to open in the autumn under the management of George Engles, managing director of NBC Artists Service. With the exception of a radio

performance two years ago, Miss Talley has not been heard in public since she formally withdrew from professional activities. Programs to be given by her will be made up of arias from the operas in which she appeared at the Metropolitan, German lieder and American songs.

Events in Boston

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appreciative audiences of recent years, Efrem Zimbalist played Mendelssohn's *Concerto* and an unhackneyed group of transcriptions in Jordan Hall on Feb. 3. His tone was as flawless as ever; his manner had a fresh sparkle and verve.

The London Singers with John Goss pleased a loyal following in one of their characteristic programs of part-songs from ancient and romantic periods in Symphony Hall on Feb. 5.

Progressing through their program from the more serious to the lighter forms of music for two pianos, Jacques Fray and Mario Braggiotti, well-known radio team, proved that audiences welcome a change from the more solemn atmosphere of the concert hall. After an hour and a half of clean-cut playing before a large and enthusiastic Jordan Hall audience on Feb. 9, they launched into Mr. Braggiotti's extended set of variations on the theme of *Yankee Doodle*, and rounded off the evening with a slick performance of tunes by Gershwin.

Local organizations have performed many novelties recently. Jacques Hoffmann's *Serenade* was played on Feb. 8 in the fourth of the series of chamber concerts which are taking place in Brown Hall of the New England Conservatory of Music. The People's Symphony Orchestra played two new pieces on Feb. 12—a serious and well-orchestrated though somewhat wandering legend for baritone solo and orchestra, *The Monastery*, by Paul Allen, and a pleasing *Serenade* for strings by Prof. Leo R. Lewis of Tufts College. Thompson Stone conducted; James R. Houghton, assisting singer, was in good voice. The Civic Symphony Orchestra was responsible for the first

performance in the United States of an early and unfamiliar suite by Sibelius, *Pelléas and Mélisande*. The concert also contained the first performance of Stuart B. Hoppin's sincere and carefully written orchestral tribute, *The Unknown Soldier*. Barbara Whitney, harpist, and Isabelle Yalkovsky, pianist, were soloists with the People's Symphony Orchestra on Jan. 29.

NELSON MOREAU JANSKY

ARTISTS AND CHILDREN SIGN GIFT TO SCHELLING

"Uncle Ernest" Honored on Tenth Anniversary as Conductor of Concerts for Young People

A book containing more than 1,000 signatures, many of them written by distinguished personages, was presented to Ernest Schelling in celebration of his tenth anniversary as conductor of the New York Philharmonic-Symphony Orchestra's *Concerts for Children and Young People*. The presentation was made in Carnegie Hall at the concert given on the morning of Feb. 25. On the fly-leaf of the book is an illuminated inscription to "Uncle Ernest" Schelling.

Among the artists who signed the testimonial, in addition to some 900 children, are Ignace Jan Paderewski, Marcella Sembrich, Lucrezia Bori, Hulda Lashanska, Nina Koshetz, John McCormack, Nina Morgana, members of the Aguilar Lute Quartet, the Carlos Salzedo Harp Ensemble and the Society of Ancient Instruments, Adolpho Betti, Alfred Pochon, Howard Brockway, Sigismond Stojowski, Rubin Goldmark and Guila Bustabo.

The book is the work of Dante Gambinosa and was executed in his studio in Florence.

LIEBESVERBOT SPARKLES IN BERLIN REVIVAL

Wagner's Early Work Staged as Staatsoper Begins Anniversary Observances—Score Is Revised and Made More Concise by Kleiber, Who Conducts Performance—Melodious Writing Follows Traditional Lines

By GERALDINE DE COURCY

BERLIN, Feb. 10.—After a succession of postponements that threatened a repetition of the Furtwängler Fidelio fiasco of recent memory, Wagner's youthful work, Das Liebesverbot (The Ban on Love) was finally given at the Staatsoper on Jan. 20, exactly three weeks behind its original schedule.

With this performance the Staatsoper officially opened the cycle of Wagner performances that will commemorate the fiftieth anniversary of the master's death. According to present indications, the Berlin festival will be exceedingly modest, as beyond this interesting revival and Klemperer's restudied Tannhäuser, the program is limited to the works in the ordinary repertoire.

Das Liebesverbot, or Die Novize von Palermo as it was originally called in deference to a pious censor, is almost as great a novelty as Die Feen, which is now being given at the Opera in Stuttgart with such great success. During the composer's lifetime, it only enjoyed the one hectic presentation of March 29, 1836, that brought down the curtain on his Magdeburg activities. After half-hearted efforts to get it produced in Berlin and Paris, Wagner seems to have consigned Das Liebesverbot to oblivion as the mischievous prank of an heretical moment. And nothing more was heard of it until in 1866 he resurrected the original manuscript, dusted it off, ornamented it with a rhymed apology for the waywardness of its musical tendencies, and presented it to his patron, the King of Bavaria, as a Christmas gift.

Heard in Munich in 1923

It rested at that until 1923 when Munich staged a few performances that led to the publication of the score and to its production in a few of the provincial theatres. From then on sporadic attempts were made to popularize the overture and other fragments as orchestral numbers. But it always ended up again in the archives as a trifle of Wagneriana of interest to musicologists alone.

Erich Kleiber has now gone a long step on the way of popularizing Das Liebesverbot by his thorough revision of the score. He has not only reduced it to a little more than half its original bulk, but he has also thinned out and lightened the instrumentation, so that it harmonizes better with the general frothy style of the work. In this the Wagnerians have claimed he has exceeded his prerogatives and has distorted an engaging little comic opera into a buffo operetta of extremely tenuous profile. But Kleiber claims to have based his alterations on the suggestions made by the late Michael Balling (Bayreuth conductor and Wahnfried satellite) in his preface to the first printed edition of the score.

If the length and amplitude of Das Liebesverbot have been the drawback to its acceptance in the past, then Kleiber has done an inestimable service both to opera and the public in general as

well as to the memory of Wagner. The score is filled with melody; there are no cessation of interest and no arid spots; it is cast on strictly traditional lines and adheres in every particular to the primary laws of good theatre, so there is no reason why it should not hold its own in the regular repertoire of light,

rearranged the spot-lights on characters and incidents, and carefully deleted all the sub-currents of ethical intent; whereupon he sang the glories of unrestricted license and unabashed libertinism with the full temperamental ardor of his twenty-two years.

He admittedly turned his back on the

sequently used verbatim in the last act of Tannhäuser. In both instances the motive has a religious import that is designed to express the idea of divine grace and mercy, which shows that he thought in terms of drama as well as music, even at that early day.

Participating in the revival were



Scherl, Berlin

Scene in Act II of Das Liebesverbot as Given at the Staatsoper in Berlin. At the Left, a Group of Principals. They are, from the Left, Standing: Käte Heidersbach, Marcel Wittrich, Theodor Scheidl, and Karl Jöken. Seated: Martin Abendroth and Tilly de Garmo



Scherl, Berlin

comic operas. There are many now figuring prominently therein that cannot compare with it in grace and sprightliness.

Borrowed from Shakespeare

In this, as in his two other early operas (Die Feen and Rienzi) Wagner took his libretto ready made. Here it is Shakespeare's Measure for Measure that supplied the groundwork. At this stage of his career, he was young, ardent, enthusiastic, and thoroughly contemptuous of the hypocritical morality of his environment. With moral revolution surging in his heart and the sap of erotic fervor mounting in his veins, the Shakespeare plot was the perfect vehicle for letting off the steam of his sarcasm. But he demonstrated little reverence for the rights of authorship and after coming upon the idea and seeing that it was good, he calmly adapted it to his own social platform. The scene was shifted from Vienna to the more passionate atmosphere of Palermo; he

German gods of Weber and Beethoven to whom he poured libations in Die Feen. And with a complete *volte face* he warmed his hands in the comfortable glow of contemporary French and Italian music which he frankly admired for its human, sentimental qualities and all-round theatrical virtues. His ingredients were the ordinary clichés of a music that de Pourtalès has so neatly characterized as "honnête, optimiste, sans ambition démesurée et qui n'a hâte que de plaire", and he whipped them up into a frothy composition of the most irresistible merriment and vivacity, with a flawless and innate instinct for dramatic effect and a virtuosity that was sheerly astonishing for one of his years.

Hints of Coming Greatness

Bellini, Verdi, Rossini, Flotow, and Auber tumble over one another pell mell, but there are also the more serious hints and presagements of the coming Wagner in quite other strains than in Die Feen. One striking moment is the theme of the Salve Regina sung off stage by the nuns at the beginning of the second scene which he sub-

such reliable artists as Marcel Wittrich, Theodor Scheidl, Käte Heidersbach and Martin Abendroth. But at the same time it was very easy to imagine that some of the other equally reliable artists of the Staatsoper could have done the work much better. Scheidl is a most excellent singer with vocal gifts of unusual beauty and with an uncommon talent for characterization. But he misused it here in a disastrous way, and by going off on an entirely false scent gave us a Viceroy that was little more than a doddering pedant of lascivious proclivities, rather than the self-deceiver with a "mystery of iniquity", as Shakespeare imagined him.

The public on the whole showed a peculiar apathy towards the scintillant work, which could scarcely have found a more inspired and dynamic interpreter than Kleiber. This public was apparently so prejudiced by the foreknowledge of Wagner's own disapprobation as to be loath to accord the work even the respectful enthusiasm that is considered the sentimental due of the most shabby and justly neglected specimen of early Verdian inspiration.

CHICAGO TEMPLE PLAN ENDORSED IN MILWAUKEE

Society Leaders and Lovers of Music Will Raise Funds for World's Fair Building

MILWAUKEE, Feb. 20.—Society leaders and lovers of music are taking a keen interest in helping to provide funds for the Music Temple at the World's Fair in Chicago. A meeting held in the home of Mrs. Eldred Stephenson was addressed by Mrs. Kellogg Fairbanks, Mrs. Albert Bruce Wegener, Mrs. Waller Borden, Mrs. Arthur Meeker and Mrs. Fred Goldie.

Among the Milwaukee women who endorse the project are Mrs. Arthur

Young, Paula Uihlein, Mrs. Charles E. Albright, Mrs. Herman Uihlein, Mrs. Edmund Fitzgerald, Elizabeth Black, Mrs. George B. Baldwin, Mrs. George P. Blakney and Mrs. Clarence Falk.

The idea of the Music Temple originated with Frederick Stock, conductor of the Chicago Symphony Orchestra. He asks for 100,000 contributions of \$1 each, and hopes that all sections of the Middle West will be interested in the enterprise. At the last concert given here by the Chicago Symphony, Mr. Stock referred briefly to the plan, and urged citizens to support it.

C. O. S.

COSIMA WAGNER'S ADVICE TO HER DAUGHTER

Publication of Letters Written to Daniela Thode, née von Bülow, Reveal Sense of Guilt in Parting from First Husband, But No Regret—Spiritual Insight and Worldly Wisdom Expressed in Pages Which Point to the Transience of Luxury and Counsel Marriage for Enduring Happiness

By DR. PAUL STEFAN

VIENNA, Feb. 10.—Of pertinent interest in coincidence with the Wagner anniversary is the publication of letters written by Cosima Wagner to her daughter Daniela. Furnished by Max Freiherr von Waldberg, they are brought out by the venerable house of Cotta in Stuttgart.

Daniela, née von Bülow, was the wife of the late Henry Thode a fellow-professor of von Waldberg's at the University of Heidelberg. Thode was not only one of the best known scientists in his line, but was, into the bargain, a brilliant writer, a celebrated orator and a noted pedagogue. As a young teacher he had the good fortune to make Wagner's acquaintance in the last year of the composer's life. Four years later, in 1886, he married Daniela von Bülow. For years preceding the war they lived on a beautiful estate on the border of Lake Garda. This property was seized by Italy at the beginning of hostilities with Germany, and today the villa is occupied by d'Annunzio. Thode died in Germany in 1920.

Daniela was the oldest daughter of Hans von Bülow. The earliest of the letters in question is dated 1866. The last one was written a year before her marriage in 1885. Cosima never regretted that she left von Bülow in order to become Wagner's wife, but she felt compassionate toward her first husband and was not free from a sense of guilt. Daniela, therefore, was brought up with a view that she should atone to her father for the failure of her mother. Cosima's letters emphasize this point several times, but whether von Bülow really experienced the benefits of such substitute companionship is not made clear.

Many intimate details are revealed in this correspondence, even if such details are not very important. From them, however, there emerges a picture of the atmosphere in which Wagner and his family lived. It is the last decade of his life, with its many trips and journeys, especially the sojourns in Italy, which we see depicted. The at-

foresight for the coming years. Perhaps (she suggests) it might be well to arrange matters so that there will be no disappointment later on; perhaps it would be sensible to contemplate marriage with an ordinary mortal whose aims are less lofty; perhaps the luxurious trappings of a Wagner home would be lacking, but that would not matter



Two Portraits of Cosima Wagner. She Appears in Recently Published Letters to Daniela Thode as the Wise and Prudent Mother. Below, Cosima and Richard Wagner, in Whose Home the Former's Daughter Found an Atmosphere of Luxury



mosphere is one of the highest intellectual and spiritual values. The classics of all literatures are read; enthusiastic followers are received; performances are discussed; plans for Bayreuth worked out, etc.

It is easily to be understood that a young girl who witnessed so many great and sublime things in her immediate daily experience would find it difficult to adapt herself to another mode of living. Cosima, the wise mother, warns Daniela and advises

if one married the man for his own sake, for luxury is the easiest thing to lose. Daniela should remember her mother's sister in France, who had become so poor that living in Paris was impossible. One should prepare oneself to ignore superficialities, etc.

The first of these letters are addressed to a six-year-old child, and mention dolls. In order to cultivate Daniela's practice of a foreign language, Cosima often wrote in French, which, by the way, was her mother tongue and a language in which she expressed herself more fluently than in German. In fact, her German in writing to Daniela betrays a certain clumsiness.

Frequently Unhappy

As the years go on, the daughter is counselled in reference to all sorts of everyday eventualities as well as in regard to the most important questions of life and life-building principles. It is here that Cosima confesses that she, the brilliant Cosima, has frequently been very unhappy and that she often has been separated from those she loved best. She mentions her grandmother (a school principal), her brothers and her sisters; and she expresses the hope

that Daniela may be spared these sorrows.

That wish was fulfilled. So far as we can see, Daniela had a happy childhood. Everything she could want was hers; and she left the home of Richard Wagner, who loved her as his own daughter, to enter the home of Thode, with whom she continued the happiness of earlier years.

At any rate, the correspondence reveals great personality, a strong character, a woman who had much to give both to Richard Wagner and to her children. One barely perceives the later "Mistress of Bayreuth." But one can see very clearly that a woman who could disclose such a wealth of information, such worldly wisdom and such spiritual insight into persons and events, would tackle and finish a great task with the same power and faith which she showed in the education of her daughter.

INTERNATIONAL CONTEST IS ARRANGED FOR VIENNA

Competition for Young Pianists and Singers Will Be Judged by Noted Personages

VIENNA, Feb. 10.—The Second International Competition for Singing and Piano will be held in this city from May 26 to June 16. Clemens Krauss has again accepted the musical management of the competition, a position which he filled at the first competition last June. The purpose of the competition is to pave the way for young artists who are as yet little known in the concert and operatic fields. During the examinations and in the final concerts the successful competitors will be given an opportunity publicly to prove their ability and to find acknowledgement of their musical qualities in prizes and diplomas.

Prizes and scholarships totalling 20,000 Austrian shillings will be offered by the Municipality of Vienna besides silver plaques and diplomas. The

competition is open to singers and pianists under thirty and above the age of eighteen (for singers) and sixteen (for pianists).

A large jury of internationally known figures will include Paul Bender, Alban Berg, Arthur Bodanzky, Fritz Busch, Julia Culp-Ginzkey, John Forsell, the Baron zu Franckenstein, George Georgeson, Sir Henry Hadow, Robert Heger, Oswald Kabasta, Dr. Wilhelm Kienzl, Erich W. Korngold, Adriano Lualdi, Josef von Manowarda, Dr. Josef Marx, Richard Mayr, Tamaki Miura, Bernardino Molinari, Wilhelm Ruckhuus, Emile Bosquet, Alfredo Casella, Alfred Cortot, Ernst von Dohnanyi, Ignaz Friedmann, Walter Gieseking, Arthur de Greef, Myra Hess, Josef Jungen, Wanda Landowska, Friedrich Schorr, Karol Szymanowski, Dr. L. Wallerstein, Egon Wellesz, Dr. George Lichling, Elly Ney, Isidor Philipp, Sergei Rachmaninoff, Willy Reiberg, Moritz Rosenthal and Dr. Paul Weingarten.

NEWMAN'S WAGNER BROOM SWEEPS CLEAN

First Volume of Exhaustive New Life of the Composer Evinces Determination to Demolish Legends and is Heavily Documented to This End—Debts, Not Women, Shaped Career—New Light Shed On Conditions of Performance And Economic Status of Artists in the Young Wagner's Day—Years of Research Put To Telling Use By English Critic

By OSCAR THOMPSON

OVER-TOPPING in importance all that is taking place in the theatres and the concert rooms by way of commemorating the fiftieth anniversary of Wagner's death, the first volume of Ernest Newman's long-awaited biography, *The Life of Richard Wagner*, has been issued in New York by Alfred A. Knopf. Assuming, as we must, that the second and third volumes, still in preparation, will be of the same exhaustive and corrective character as the first, it may be said that something like a fresh beginning has been made with respect to a subject already exploited as few biographical subjects ever have been. The Newman new broom sweeps clean.

Save for the comparisons of specialized study, or for satisfying a scholar's curiosity as to the reactions of different writers to various aspects of Wagner's life they felt called upon to discuss, there would seem to be little reason to go back of this *Life* for factual data. It bears every promise of being regarded in the future as a "source" volume, though obviously a compendium and selection of what has gone before, amended in the light of what recently has been disclosed. The author, at sixty-three, has put into this work what may fairly be spoken of as a lifetime of preparation for this particular undertaking, with individual research that has required the patience of an archaeologist and the shrewdness of a Scotland Yard detective.

Long Array of Sources

As was to be expected, the book in hand bristles with controversy, though there is a finality about most of what Mr. Newman presents that makes the issues involved seem something of the past rather than the present. Like the Terry Bach, it is a book that must be read contrapuntally, since to ignore the footnotes that mean a seemingly endless shifting of the eye, from the body of the text to the fine print below, page by page, chapter on chapter, is to be cheated of much of the meat of Mr. Newman's research. It is also to miss some of the most pointed of his flat contradictions of others who have written their reams and tomes about Wagner. Significantly in a volume so heavily documented, the sources are listed first, rather than as an addenda. In an array of more than one hundred and fifty sources, each identified for cross-reference by initials, will be found listed virtually every Wagner biography of consequence, the various editions of published letters, the catalogue of the Burrell collection, magazine and newspaper articles, books by contemporaries like the Berlioz *Memoirs* and those of the Countess d'Agoult—indeed, an encyclopaedic range of material bearing on Wagner's times as well as his person and his career.

Two chapters, which are in a sense divagations on a grand scale, are of great value in the light they throw upon Wagner's struggles and achievements. One of these has to do with the economic and social status of musicians and

drives home what Wagner has meant to the generations of composers, con-

now, for the first time, the emperors and princes had come to the artist.

"This improvement," to quote Newman direct, "in not only the composer's artistic but his social and economic standing, was in the main the work of Wagner himself, who, in this field as in all others, destroyed an old world and created a new one. Given a character of less power, and, be it added, one more scrupulous in matters of money, even his genius would not have saved him from the fate of all the other German opera composers and many of

sideration to a thesis that if Wagner had been as conscientious in repaying his debts as he was indiscriminate in contracting them, if he had listened to sound advice and given due heed to just reproof, if he had placed the ordinary standards of fair conduct above his own needs, if he had failed to harden his hide and shut his eyes where others were being sacrificed for his salvation, he would have failed and the world would have been the poorer by the colossal masterpieces that now perpetuate his name.



Minna and Richard, Likenesses of Their Youth, Reproduced from Ernest Newman's New Wagner Biography. Wagner Is Pictured as He Appeared in the Paris Period, from a Drawing by Ernest Kietz. The Portrait of Minna Is from an Engraving by Weger, Based on a Photograph

ductors and executants who have followed him. As Newman points out, Wagner himself summed this up in his triumphant words after the first Bayreuth Festival, which had drawn to the sleepy little town in back-country Bavaria such an assembly of notabilities as had never visited a theatre simultaneously before. In former times, Wagner said, the artist used to dance attendance on emperors and princes:

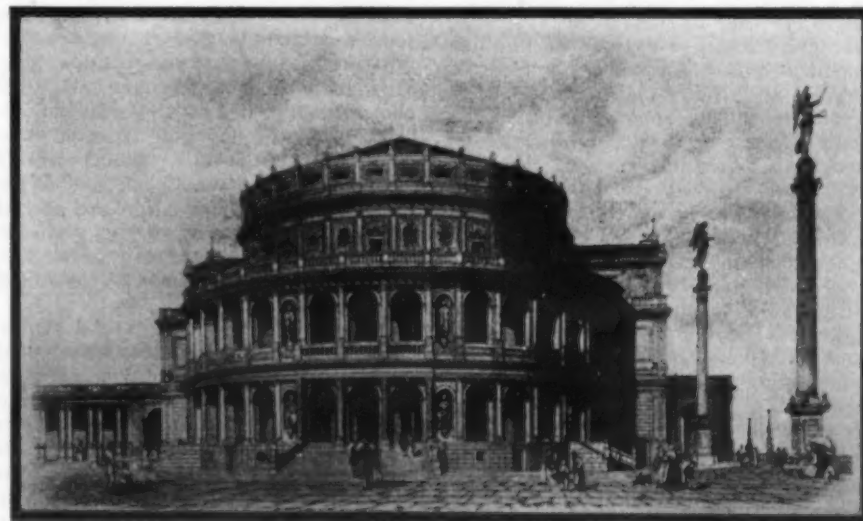
the literary men of the regime under which he was brought up—either slow starvation, or a humble suppression of his own personality and a resigned acceptance of whatever favors a court or an impresario might fling at him, or both." One thinks of Mozart buried in a pauper's grave, of Schubert attempting to eke out a living teaching school, of Haydn in the attire of a lackey, and then is compelled to give sober con-

In his preface we find Newman paving the way for just such considerations and admitting that they are a little contrary to what he has written in the past. "If it be found that the tone and the conclusions of the present volume are not always those of my Wagner as Man and Artist of some twenty years ago, I may perhaps be allowed to plead that the deeper one goes into Wagner's story, the more one tries to understand the man, the less one is inclined to err on the side of harshness of judgment."

Resources Were Inadequate

The other and even more invaluable detour, of the two referred to, is a chapter headed *The State of Music in Germany*, dealing with the period of Wagner's youth and early manhood. This volume carries the life story only down to 1848, when Wagner, the court Kapellmeister who had produced *Rienzi*, *Fliegende Holländer* and *Tannhäuser* was endangering all that he had gained in these widely heralded achievements, by his participation in revolutionary propaganda in Dresden. Newman has been first and foremost among those who have attacked the hoary notion that Wagner was a neglected and misunderstood composer who had to wait for recognition at the hands of posterity. He has shown that it was the hidebound musical pedant rather than

(Continued on page 34)



Semper's Theatre in Dresden, in Which *Rienzi*, *The Flying Dutchman* and *Tannhäuser* Were First Performed. It Was Destroyed by Fire in 1869

MONTEMEZZI'S L'AMORE DEI TRE RE REVIVED

L'AMORE DEI TRE RE. Opera in three acts. Libretto in Italian by Sem Benelli. Music by Italo Montemezzi. Metropolitan Opera House.

Fiora	Lucrezia Bori
Archibaldo	Tancredi Pasero
Manfredo	Richard Bonelli
Avito	Edward Johnson
Flaminio	Angelo Bada
A Youth	Giordano Paltrinieri
A Maid	Elda Vettori
A Young Woman	Helen Gleason
An Old Woman	
The Shepherd's Voice	Dorothea Flexer
Conductor, Tullio Serafin	

(Continued from page 3)

joice the box-office by reason of the limit in standees. It has what is one of the most thrilling scenes, dramatically, in all opera, the strangling of Fiora by the blind old Archibaldo and the "dead march" of the latter across the stage with Fiora's body dangling over his shoulder, as the curtains close, the conclusion of the second act. This scene brought voluminous applause at the revival. Otherwise the curtain recalls indicated the usual friendly and polite interest on the part of the many, as compared with intense absorption and enchantment for the few.

Heavy Burdens Carried By Bori

The performance, however, was not one to prod the run of opera-goers out of their ordinary complacency. It possessed routine competence and occasionally more than that, with the honors falling chiefly into the lap of Lucrezia Bori, again cast as Fiora, a role she was the first to sing at the Metropolitan. Two of the other participants, Richard Bonelli and Tancredi Pasero were appearing in this work at this house for the first time, so that the cast was not a re-assembly of any previous one, though Edward Johnson as Avito had repeatedly sung opposite Miss Bori, and Angelo Bada's fortunes have been linked with the opera in the minor part of Flaminio since 1914. The while Tullio Serafin devoted himself ardently and painstakingly to his not always responsive orchestra, one wondered whether it was quite fair to a revival of this character to undertake it on the same day as an exhausting afternoon performance of *Götterdämmerung*. This, with Artur Bodanzky conducting, was concluded less than three hours before *L'Amore* began. The Montemezzi work could scarcely be said to have been re-studied. The mountings were the old ones.

Though the ensemble was an adequate one, with no member unsatisfactory, the collective achievement fell appreciably short of the more notable previous representations by the Metropolitan or the visiting Chicago forces. Miss Bori appeared to be carrying something more than her due share of the burdens; since, when this work is heard at its best, there is to an unusual degree a parity between the four chief characters, Fiora, Archibaldo, Manfredo and Avito, not true of this performance. Doubtless a Chaliapin in the role of Archibaldo could convert the opera into a star vehicle for the bass, contrary as this stardom would be to the intent of Montemezzi and to the spirit of the poetic drama by Sem Benelli which shines radiantly through Montemezzi's music. But even Mary Garden, with her writhing, vermillion Fiora, one of the most pictorial and vehement of her characterizations, could not make it a star opera for the soprano. There was once much argument as to what seemed a fundamental difference of conception between the



Lucrezia Bori, as Fiora, Which Part She Was the First to Sing at the Metropolitan



Tullio Serafin, Who Conducted the Revival of Montemezzi's Opera

Fiora of Miss Bori and the Fiora of Miss Garden. With the passing of years the differences have diminished, the resemblances have increased. Miss Bori's portrayal has taken on more of emotional intensity (and, in the defiance of Archibaldo, an additional fierceness) the while it has shed something of a flowerlike frailty and mystery.

Always one of her most appealing characterizations, it exerted its familiar charm at this performance, both as to singing and the visual delineation of a creature lovely to look upon. The death struggle was vividly acted, though the dangling arms of the lifeless Fiora swayed considerably more than seemed to be in consonance with Archibaldo's steady gait. Mr. Pasero sang his first act narrative well, but most of his predecessors, including Mr. Pinza in the last previous revival, have suggested the blindness of Archibaldo more effectively and have made a more commanding personage of the venerable king. Mr. Bonelli, too, sang and looked well, without bringing to the role the distinction or the tenderness invested in it by others who have sung it in New York, including Amato, Baklanoff, Galeffi, and, at the last restoration of the work, Lawrence Tibbett. Mr. Johnson's Avito has been admired from the time it was first disclosed in com-

pany with Mary Garden's Fiora in one of the early Chicago visitations. In *L'Amore*, as in *Pelléas et Mélisande* and *Roméo et Juliette*, he and Miss Bori have been the most convincing young lovers of the Metropolitan's chameleonic casts. As he studied the role under Montemezzi, he has had the advantage of knowing precisely what the composer himself desired. His singing and acting at this performance had their



Italo Montemezzi, Composer of *L'Amore dei Tre Re*

wanted passion, but, for the reviewer, an excess of gesture which tended toward the manneristic at the cost of the usual dramatic conviction. Caruso, it will be recalled, essayed the part in the season of 1918, but was not happy in it, with the result that he soon dropped out of the cast. Ferrari-Fontana, the Avito of the original cast, is remembered almost solely for this role.

Though the other parts are of little importance, it should be noted that Mr. Bada did his full duty by Flaminio and that the off-stage music of the second act was well-sung by Dorothea Flexer.

Superficial Likeness To Tristan

It is this music, suggesting, as it does, the warning song of Brangäne, and the love duet of Fiora and Avito, recalling visually the garden duet of Wagner's lovers, that leads to a superficial likening of the work to *Tristan and Isolde*. Save that *L'Amore dei Tre Re* is true music-drama, as distinguished from aria-strung opera, none of the imputations of Wagnerism in this score will withstand the test of analysis. The score's recurrent themes, such as the military fanfare that accompanies Manfredo, or devices like the staggered chords that suggest the gait of the blind king, are not used as basic structural material in the manner of the Wagnerian motives. The color and quality of the orchestration are as Italian as the substance of the melodies. There is nothing German about this work, except as the ear may be misled by the eye.

Perhaps it is as unfair to *L'Amore dei Tre Re* to hear it within three hours of *Götterdämmerung* as it is to perform it thus. Inevitably the Montemezzi work seemed small, and this in other ways than those implied by a duration of two and a half hours as compared to nearly five. The scoring, for all its glow and an occasional stressfulness that obscured the singers, took on something of thinness and lack of undertow. More still, the thematic ba-

sis, patrician as it is in comparison with most latter-day Italian opera, lacked inevitably the saliency of Wagner's tremendous themes. But nothing could be more far-fetched than to expect *L'Amore* to meet the test of any such comparisons. It is in another world from Wagner, the world of Puccini, Leoncavallo, Mascagni and the other heirs of Verdi. In refinement of craftsmanship it is superior to the more popular operas of this domain. They have no such orchestral web; they contain nothing quite like its stirring and individual ostinato effects. Whether its plentiful, long-breathed melodies have in them the genius that is to be found in Puccini is debatable, irrespective of questions of the aristocracy, the taste and the fitness of these melodies as a clear argument on the side of Montemezzi. Certainly, it is a work that can ill be spared and in this light the revival is altogether to be commended.

HANSON SAYS GERMANS PROVE LOYALTY TO ART

Orchestral Players Willing to Work Long Hours That Music May be Carried On

ROCHESTER, Feb. 20.—Returning from a trip to Germany, Dr. Howard Hanson, director of the Eastman School of Music, makes interesting comments on conditions there. He conducted the Berlin Philharmonic Orchestra, the Leipzig Symphony, the Stuttgart Symphony and the Berlin Radio Orchestra.

"I found nowhere the orchestral virtuosity which is displayed by our best American orchestras," he says. "At the same time, I cannot too heartily commend the fine spirit of loyalty to music which exists among German orchestral players. They are willing to work long hours and, in some cases, under none too favorable conditions, in order that music may continue even in this period of economic distress."

Dr. Hanson's trip was undertaken for the Oberlaender Trust of the Carl Schurz Foundation. Its purpose was to give German audiences opportunities to hear programs of American orchestral music. In turn, Dr. Hanson has brought back a number of scores by contemporaneous German composers which he proposes to perform in this country.

Speaking of contemporary composition, he says:

"The younger American composers show a virility and a freshness which seem to be curiously lacking in the works of many of the younger Germans. This is probably due to the fact that at the present time there is an overwhelming tendency on the part of the young German composer to develop a type of music which is entirely cerebral in its make-up, and which offers little or no attraction to the concert-going public."

"Together with this, he has developed a curious disdain for music which attracts the general public. The young German composer appears to think that any work which meets with public approval can not be good music."

Alfred Mirovitch to Teach at Mondsee

Alfred Mirovitch, pianist, will join the faculty of the Austro-American International Conservatory at Mondsee, Austria, for the summer session of 1933.



DEAR MUSICAL AMERICA:

What a lovable personality is Lucrezia Bori! Everywhere there is a feeling of genuine admiration and esteem for her, not only as one of the finest of the Metropolitan Opera's artists, but also as a person. Her beauty, her voice, her art, all combine to make her that distinguished personality which illumines by its presence. For her social graces have given her a position of honor in society as well as the artistic world.

When I think of her debut at the Metropolitan—a young singer, winning New York in Puccini's *Manon Lescaut*, and if I remember rightly turning that setting of the *Manon* tale from the failure which it had previously been in this town, into a success; and then of all the things she has done since, creating the role of *Fiora* in *Montezzi's L'Amore dei Tre Re* for us and shining in the standard repertoire, as well as in several novelties—I have every reason to believe that she is in many ways as valuable an artist as the Metropolitan has ever possessed. As *Mélisande*, as *Violetta*, as *Mimi*, as *Mignon* and the *Massenet Manon* she is always a person of charm.

Recently she has been chosen to head the movement to raise funds to make possible the next season of the Metropolitan. For this she is ideally fitted, as her friends and admirers are legion, plus the fact that she is capable and energetic in administering things, which she always does with the greatest courtesy and charm. The directors' choice of Miss Bori for heading this was not only a wise one; it was the most natural thing in the world that they should turn to her in such a crisis, for she senses, as few do among the artists, that the future of the organization depends not on the whims of a few people, but on every one standing together and in a united effort saving what has been recognized as an artistic ensemble of world rank.

Miss Bori has shown her willingness to serve on previous occasions, notably last year, when she worked with Walter Damrosch in his memorable drive for the fund for unemployed musicians. To that fund Miss Bori not only gave her time but also contributed a large personal check, one of the largest, I recall, of any artist contributor.

With her working for the drive, I have a distinct feeling that the necessary moneys will be raised. Her personality has attracted many to contribute, who would perhaps not have been moved to. Let us rejoice that there is so winning

a member of the Metropolitan today as Lucrezia Bori, who in its hour of need, is willing to give of her time and interest, as she is doing. What a fine thing it will be to look back on, this movement to raise funds from the public, directed by an artist who has given that very public so much enjoyment through her superb art over the years!

* * *

They're offering odds that if Hitler needs a musical adviser (and with a composer, William H. Woodin, going into Franklin D. Roosevelt's cabinet as Secretary of the Treasury, it is not impossible that the Austrian born Chancellor of Germany may need one) he will consult the publisher of the *Zeitschrift für Musik*, once a music magazine of great importance—it was founded as the *Neue Zeitschrift für Musik* in 1834 by none other than Robert Schumann! For Herr Bosse of Regensburg, where the *Zeitschrift* is issued, is having a lovely time injecting politics into his magazine which is supposedly devoted to the art of music.

In the January issue the Leipzig correspondent, A. H., finds fault with the conductors at the opera and the Gewandhaus (Brecher, Bruno Walter, Klemperer), not because they are not good conductors! And there is a sharp criticism of Hermann Scherchen, because he conducted at a concert under Social Democratic Party auspices. The *Zeitschrift* had previously printed a notice about this Scherchen concert stating that it was a Communist affair, with the heading "Scherchen as Political Agitator."

O gentle art of music, what things are committed in thy name!

* * *

Somehow or other the cables seem to have missed the news of the marriage of Elena Gerhardt, one of the finest of lieder singers of our time. This German artist has dropped out of the news, I suppose, due to her infrequent public appearances. There was a time when in New York a Gerhardt recital, in which Schubert, Wolf, Schumann, Brahms and Strauss were sung by her with a fire and authority, was an experience not easily duplicated. She appeared here, too, with Strauss, when he made his last American tour about a dozen years ago.

Her American friends, and she has many, will be interested to know that she married Fritz Kohl, technical director of the "Mitteldeutsche Rundfunk" (Central German Radio). She has been living for some time in Leipzig.

* * *

I was somewhat surprised to read, a couple of months back, in the letter from your London correspondent, that an organization playing Gilbert & Sullivan opera in London, had a difficult time putting across "the heavy-footed wit of Gilbert" or words to that effect.

It seems that the influence which built the Albert Memorial and encouraged Sullivan to try his hand at grand opera is still felt after thirty-two years.

If beauty is in the eye of the beholder, wit, or the appreciation thereof, is in the mind of the hearer. Anyone who has made a careful comparison of the excellences of Gilbert and of Sullivan must, in my diabolic opinion, give the palm to Gilbert. To mention one instance alone, Sullivan composed nothing, apart from Gilbert which in any way compares with the *Bab Ballads* which Gilbert wrote without any help from Sullivan.

It is true that most of Gilbert's plays are piffle. One cannot conceive of *Pygmalion* and *Galatea*, or *Comedy* and

Tragedy drawing nowadays the houses that used to flock to see the beautiful Mary Anderson (of whom it was written recently that "the art of acting fled in dismay before her") posing statuesquely. The plays, *Engaged*, and *The Palace of Truth* are dead as mutton. BUT the *Bab Ballads* will live as long as the Sense of Humor persists in the English speaking races.

Gilbert & Sullivan did not invariably go hand in hand, but if you examine the operas closely you will find that Sullivan failed Gilbert much more frequently than Gilbert failed Sullivan. Only in *The Mikado* did they stand together, one and indivisible on the heights. Sullivan had a way of standing from under with some of Gilbert's most beautiful bits, as, for instance, *Is Life a Boon*, in *Yeomen of the Guard*, and *Take a Pair of Sparkling Eyes*, in *The Gondoliers* and *On the Day that I was Wedded to Your Admirable Sire*, from the latter work, which last is so poor, musically, that it is usually omitted in performance.

Metrically, for instance, I think it is true that Gilbert devised many delightfully humorous quirks that Sullivan failed to find the precise musical equivalent for, resourceful as he undoubtedly was in the handling of rhythmic oddities.

Of course, everybody is entitled to his opinion as to what is funny and what isn't just as he is to what is good to eat or what is a pretty girl and what isn't, but I must say, I don't see how anybody can say that Gilbert's wit is "heavy-footed."

All this brings to mind something I read years ago about two young Hindus who were being examined at Ellis Island. They both gave the identical name. The inspector asked if they were brothers. "No," said one of them, "Then how do you happen to have the same name?" asked the inspector. "Because we have the same soul," said the young Hindu, simply.

The effect of a reply like this upon the intelligence of the average immigration inspector may be imagined. When he came to, he remarked: "What the hell are you trying to give me?"

"You don't understand?" said the Hindu, calmly. "Then why should you?"

Ergo, if Mr. Gilbert's fellow countrymen do not appreciate his wit, or find it "heavy-footed," we do, as regards the first and we don't as regards the second! *Quod erat demonstrandum!*

* * *

Charles Wakefield Cadman is having a gratifying round of success with his newly published *Sonata* for violin and piano. The work, issued by J. Fischer & Bro. a few months ago, has already been broadcast on several national hook-ups. Now comes the news that the great Fritz Kreisler has praised it.

Kreisler is reported in the *Los Angeles Examiner* as saying "Americans may well be proud of such as Cadman." Kreisler called Mr. Cadman's sonata "a most scholarly work."

Personally, I hope he will play the sonata, for he is just the artist to make the most of its romantic feeling. He has already shown his interest in the past in Cadman's music by playing his *Legend of the Canyon*. The sonata, as your new publication reviewer found in a recent issue of *MUSICAL AMERICA*, is probably Cadman's best work in the large forms to date.

Here's hoping that it will have a hearing at the hands of Kreisler, for that would mean that the work was superlatively well launched.

* * *

That clever composer, Lewis E. Gensler, who has written some of the nicest musical comedy tunes of recent

With Pen and Pencil



—by Halle Hendrix
Florence Austral Tours America—the Noted Soprano as Viewed by a Cartoonist

years, writes in his column *Manhattan Rhapsody* in Norman Anthony's new paper *Manhattan*, with a great deal of effervescent charm.

He bewails the fact that Mary Garden appeared recently at the Capitol Theatre, New York, and was introduced to the audience by a low comic. How well he puts it: "We could only think of her delicately beautiful *Mélisande*, her flamboyant *Thais*, her magnificent *Louise*, her tender *Marguerite*, her exotic *Carmen*, *Monna Vanna*, *Sapho*, *Salomé*, and here she was, on the stage of a picture house, singing mincingly to snickers, and taking her bows coyly holding the comic's hand. We rushed out into the night, wagering with ourselves that old Oscar Hammerstein had turned over in his grave, high hat and all."

* * *

Did you see George Jean Nathan's *Historiette* of an Episode in the *Art Life of America* in the March issue of *The American Spectator*?

It is about as keen a piece as has been written about the Radio City opening. Mr. Nathan seems to be particularly upset that the Rockefellers chose Roxy as director of this mammoth enterprise. I don't agree with him in that at all. But I do think that the program, chosen for the opening of the Music Hall, was not only a miscalculation but inappropriate for such a widely heralded premiere.

Now that it has been changed into what is probably the most elaborate picture house in the country, things are going along nicely and there are satisfied audiences, audiences who go there knowing what they are going to see, a picture and a stage show.

Of course, there's nothing new in this kind of entertainment. It is the same thing that Roxy used to offer when he was at the Strand, at the Rialto, at the Capitol, at the old Roxy.

Who will come forward with a new idea for a picture theatre? That person will deserve a lot of praise and will be called blessed by audiences who are perhaps a bit tired of the kind of moving picture-house show which has been offered them for almost twenty years, thinks your

Mephisto

Five Orchestras Provide Excellent Fare for New York

Sophie Braslau Heard with Philadelphia Orchestra under Dobrowen — Gabrilowitsch, Schorr, Olegin and Vreeland Soloists with the Philharmonic-Symphony — Elisabeth Schumann Sings with Musicians Symphony under Baton of Antonia Brico

THE Philadelphia Orchestra was the only visiting symphonic body during the past fortnight, all the others heard being home organizations. Well-chosen programs including some novelties were applauded with enthusiasm. The centenary of Brahms's birth was honored by the Philharmonic-Symphony in a program which included the D Minor Piano Concerto played by Ossip Gabrilowitsch, and the Fourth Symphony.

Dobrowen Gives Dance Music

Philadelphia Orchestra, Issay Dobrowen, guest conductor. Soloist, Sophie Braslau, contralto. (C. H.), Feb. 7, evening.

Military Symphony, No. 11, in G... Haydn
El Amor Brujo.....de Falla
Missa Braslau
Romeo and Juliet.....Tchaikovsky
Polovtsian Dances from Prince Igor. Borodin

Mr. Dobrowen earned the special gratitude of music lovers by giving them an opportunity to hear again after a long interval, and this time with the vocal part included, the suite that de Falla made out of his ballet, Love, the Sorcerer. It was a richly colorful and superbly vital projection, and one of its most salient features was the noteworthy contribution made by Miss Braslau. Seated as a member of the orchestra, she used her opulent voice almost uncannily as an instrument of

individual orchestral color in the part assigned to the bewitched Spanish girl, and invested every phrase of the text with a dramatic significance that added powerfully to the impressiveness of the music. Two of the most effective of the purely orchestral movements were the Dance of Terror and the Magic Circle.

The Prince Igor excerpt provided dance music of strongly contrasting character. Mr. Dobrowen entered into the spirit of barbaric abandon that informs it



Sigrid Olegin Sang in the Brahms Rhapsody and Mahler's Second Symphony with the Philharmonic-Symphony

so wholeheartedly as to inspire the orchestra to play with rhythmic infectiousness and compelling brilliance. The Haydn symphony was given in a clean-cut, spirited manner, though with rather too large a body of tone. The Tchaikovsky work, even if too detailed in episode for the best effect of structural symmetry, was read with sharply defined dramatic values and worked up to a tragic climax of overwhelmingly powerful effect. The audience was demonstratively enthusiastic.

Musicians Symphony Gives Varied List

Musicians Symphony, Antonia Brico, conductor. Assisting artists, Elisabeth Schumann, soprano, and the Vienna Sängerknaben. (M.O.H.) Feb. 7, evening.

Stabat Mater.....Pergolesi
Vienna Sängerknaben
Overture to Der Freischütz.....Weber
Aria from Il Re Pastore.....Mozart
Mme. Schumann
Quartet from Die Zauberflöte.....Mozart
Mme. Schumann and the
Vienna Sängerknaben
Morgen; Ständchen.....Richard Strauss
Mme. Schumann
Fêtes.....Debussy
Don Juan.....Richard Strauss
The Beautiful Blue Danube.....Johann Strauss
Vienna Sängerknaben

Miss Brico's second appearance with the Musicians' Symphony proved further her unmistakable talent for conducting. Her readings of the Weber overture, and the Debussy and Strauss works showed a clarity of understanding and an instinctive knowledge of the proper function of the baton. Strauss's Don Juan in particular was given with astonishing vigor and breadth.

Mme. Schumann was in fine voice, and her singing of the Mozart aria and the Strauss lieder was characterized by her customary sensitiveness of style and beauty of tone. The audience gave evidence of its approval.

It was a real treat to hear the Vienna Sängerknaben again. The young singers sang delightfully and were heartily ap-

plauded. A high point of the evening was furnished by the Quartet from Die Zauberflöte in which both Mme. Schumann and the singing boys participated, the latter being costumed in the same manner as was



Jeannette Vreeland Sang the Solo Soprano Part in the Mahler Second Symphony Under Bruno Walter

used in the miniature opera performances which they gave earlier in the season.

Walter Gives Shepherd Work

New York Philharmonic-Symphony, Bruno Walter, conductor. (C. H.) Feb. 9, evening.

Horizons: Four Western Pieces for Orchestra
Shepherd
The Death of Tintagiles.....Loeffler
Symphony No. 5.....Beethoven

Arthur Shepherd's Horizons was given its first performance by the Philharmonic-Symphony on this occasion. It had been introduced to the New York public by the Cleveland Orchestra under Nikolai Sokoloff in 1930. As on previous hearing, the work showed sincerity of purpose and orchestral writing of great competence. Whether the civilized and social art of music can adequately serve as a medium for the expression of anything so utterly unrelated to the products of human imagination as the great western prairies remains a moot question.

Charles Martin Loeffler's work, aside from its intrinsic merits, was more successful as program music because the problem posed was a more modest one. Maeterlinck's drama of the brutal murder of a little child, who happens to be heir to a throne, is rich in human nuances, nuances that are outgrowths of the racial heritage from which the traditions of our musical art have also sprung. That is not to say that the grandeur of the western prairies is not in itself, perhaps, a nobler thing than all the Maeterlinck dramas ever written. But their nobility is something too perfect in itself, too far removed from the *sturm und drang* of merely human existence to be readily transferable to the composer's score.

The evening closed with a very adequate presentation of the Beethoven symphony. Throughout the program the performance of the orchestra was excellent. Particularly to be remarked was the beautiful playing of Zoltan Kurthy in the violé d'amour solos of the Loeffler work.

Students' Orchestra Is Heard

Students' Orchestra, Institute of Musical Art of the Juilliard School of Music, Willem Willeke, conductor. Soloist, Vivian Rivkin, pianist. (J. S. A.) Feb. 10, evening.

Unfinished Symphony.....Schubert
Eine Faust Overture.....Wagner
Concerto in E, Op. 12.....d'Albert
Vivian Rivkin

Symphony No. 3, in F.....Brahms
For this, the institute's twentieth annual symphony concert, the program was indeed an ambitious one; but the highly creditable manner in which technical difficulties were coped with, as well as the grasp shown in realizing the musical sig-



Ossip Gabrilowitsch Played a Brahms Concerto with the Philharmonic-Symphony at a Brahms Memorial Concert

nificance of the works presented, amply justified the undertaking. The excellent training the students receive at the hands of Mr. Willeke was again demonstrated. Cleanness of attack, tonal vitality and a spontaneity of spirit were some of the outstanding features of the playing throughout.

The most thoroughly rounded performance was that of the Schubert symphony, but the playing of the formidable Brahms work and the Wagner overture was none the less exceedingly commendable. In such company the d'Albert concerto sounded singularly outmoded and shallow.

The concert drew a large audience and was repeated the following evening.

Walter Conducts Wagner Program

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Friedrich Schorr, baritone. (C. H.) Feb. 12, afternoon. Wagner program.

Andante from Symphony in C
Eine Faust Overture
Bacchanale from Tannhäuser
Wotan's Farewell from Die Walküre
Mr. Schorr
Prelude and Liebestod from Tristan und Isolde
Prelude to Parsifal
Hans Sachs's Monologue from Die Meistersinger
Mr. Schorr

Given in honor of the fiftieth anniversary of Wagner's death, the program was presented by Mr. Walter and his men with fitting solemnity. The performances throughout were of the Philharmonic's finest, reaching a climax in the *Feuerschauber* music from Die Walküre which has seldom been given here with such clarity and precision, particularly in the frothy passages for strings and harps. The second movement of the early symphony was at least interesting as a document, and it is to be regretted that the entire work was not presented.

Mr. Schorr's resonant voice and mastery of the Wagnerian style are too well known to require much comment here. Suffice it to say that he gave of his very best, lending to the farewell of Wotan and the "Wahn, wahn" of Hans Sachs all the meditative grandeur and deep-flowing dignity to which they are entitled.

Barzin Gives Berezowsky Novelty

National Orchestral Association, Leon Barzin, conductor. Soloists, Alfred Wallenstein, 'cellist; Vera Brodsky and Harold Triggs, pianists. (C. H.) Feb. 14, afternoon.

Overture, Iphigenia in Aulis.....Gluck
Fantasie for Two Pianos and Orchestra, Op. 9.....Berezowsky

(First Performance)
Miss Brodsky and Mr. Triggs
Variations on a Rocco Theme for 'Cello and Orchestra.....Tchaikovsky
Mr. Wallenstein
The Island of the Dead, Op. 29.....Rachmaninoff

(Continued on page 29)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Key to Abbreviations

C. H.....Carnegie Hall
M. O. H.....Metropolitan Opera House
J. S. A.....Juilliard School Auditorium

LONDON PUBLIC FLOCKS TO WINTER "PROMS"

Enterprise of B. B. C. Is Well Rewarded—Loyal "Promenaders" Cheer Sir Henry Wood—Ethel Smyth's Fête Galante Has First Local Performance—Harriet Cohen Introduces New Piano Concerto by Vaughan Williams—Paderewski Aids Benevolent Fund—Ballet and Noted Artists Attract Attention

By BASIL MAINE

LONDON, Feb. 10.—The enterprise of the British Broadcasting Corporation in arranging a two weeks' season of Winter Promenade Concerts was well rewarded. Before the season opened, there may have been some doubts about its success. The "Promenaders" are a singular community. They flock to the Queen's Hall in summer, but are rarely seen at the concerts of the ordinary seasons. Where do "Promenaders" go in the winter-time? That was the question.

Well, on New Year's Eve, there they were again, those loyal ones, for the first night of the new winter "Proms." Promenading was out of the question, the ground-floor was so fully occupied. And they were intent upon carrying out every jot and tittle of an August "first night"—applause for the leader of each department of the orchestra as he entered, a special greeting for Charles Woodhouse, concertmaster, and the great burst of cheering which is reserved for Sir Henry Wood.

A miscellany of popular music was the program. Berlioz's Carnival Roman Overture came at the beginning. Elsie Suddaby sang Handel's Let the Bright Seraphim. The Schubert-Liszt Wanderer Fantasia was given with Solomon as the polished soloist. Then, after Harold Williams had sung The Song of the Flea with great gusto, there were admirable performances of the Weber-Weingartner Invitation to the Dance and Rimsky-Korsakoff's Schéhérazade.

Programs are Too Long

Americans would probably consider this enough for a feast. But concert programs in England are always too long. This was merely the first part. A second part (shorter, however) consisted wholly of French music. Throughout the "Promenaders" maintained their high spirits. They have no use for vogues. Whatever Sir Henry has seen fit to put in the program is good enough for them. They trust him implicitly. And they are wise. This concert ended with Sir Henry conducting the audience in the singing of Auld Lang Syne.

The season then followed the more or less normal course of the summer "Proms." A Wagner concert on Jan. 2, a Russian concert the following evening, and a Brahms-Schumann program on Jan. 4. At the end of the week there were three one-composer concerts: Delius on Jan. 5, Beethoven on the sixth and Handel on the seventh. The Handel concert was not only welcome as an innovation but also for the seasonable note it struck. The famous Sheffield Musical Union sang choruses from Messiah and a number of operatic choruses from such works as Rinaldo, Atalanta, Lotario, etc. In the operatic excerpts the choir was led by its veteran conductor, Sir Henry Coward. The concert helped to correct the im-

pression, which (alas!) still exists in some quarters, that Handel wrote nothing of worth outside the oratorios.

Bach Concerto Is Featured

The second week of the "Proms" was notable for the first London performance of Ethel Smyth's Fête Galante Suite. The music, of course, is drawn from the stage-work of that name which is described as a Dance-Dream and is based upon one of Maurice Baring's stories. (It was first produced at the Birmingham Repertory Theatre on June 3, 1923.)

There was a Bach concert on Jan. 11. The popular event of this was a performance of the Concerto for two violins with the sisters Yelley D'Aranyi and Adila Fachin as soloists. The association of these two with this work always appears to me to be particularly apt in view of Sir Hubert Parry's



Dame Ethel Smyth, whose Fête Galante Suite Was Given a Premiere at the "Prom" Concerts

description of the slow movement as "a sisterly discourse."

The work (and especially the slow movement) was the highlight of a concert given at Queen's Hall by the London Philharmonic Orchestra on Jan. 22. Geoffrey Toya was conductor and Paul Beard and George Stratton the soloists. On this occasion the work was approached in a lyrical vein and a most delicate ensemble was obtained. Those who admire the Fachin-D'Aranyi interpretation would probably have thought this too delicate. For my part, I enjoyed both performances, and was grateful to hear the work presented in manners so contrasted.

By the way, the playing of the London Philharmonic Orchestra at this concert in Debussy's Printemps and Mendelssohn's Italian Symphony proved once again that here we have an orchestra able to compete with the finest in Europe. (And the same can be said of the British Broadcasting Corporation's orchestra.)

Norwich Guarantees Orchestra

I have just heard of an interesting enterprise on the part of my native city of Norwich. A few enthusiasts there invited the London Philharmonic Orchestra with Sir Thomas Beecham to give a concert in St. Andrew's Hall (where the Norfolk and Norwich festivals were held) at the end of February. But the public of that ancient city is uncertain in its support of music. The orchestra therefore asked for a guarantee, which has been promised by some

of the prominent citizens. The players, for their part, have agreed to reduce their fees. I mention this event, not only for its own interest, but also because there is a possibility of a revival of the Norfolk and Norwich Triennial Festival as a result.

The event of the B.B.C. Symphony concert on Feb. 1 was the first performance of a piano concerto by Vaughan Williams with Harriet Cohen as soloist. This, the composer's only concerto for the piano, was begun seven years ago. At that time the first two movements were sketched. The third was finished in 1930. There are no breaks in the performance of the work. The first movement, Toccata, is joined to the next, Romanza, by a brief cadenza. A Chromatic Fugue follows the Romanza, and this section is joined to the Finale by means of another cadenza. The Finale includes harmonic treatment of the fugue subjects. Yet another cadenza brings the work to its close. In this episode there is a brief quotation from the music of a contemporary which the composer has made in order to fulfil a promise.

It may be that I was expecting something quite different, something of the grandeur and nobility that the Tallis Fantasia and Job (in different ways) express. If so, the fact that I was disappointed was my own. But the fact remains that, in spite of Miss Cohen's ardent and most skillful performance of the solo part, the concerto did not come up to my expectation. In style it is akin to the composer's Concerto Academico for violin and orchestra, and of the two, I prefer the earlier work. Nevertheless I am anxious to hear another performance of the Piano Concerto, and, peradventure, to correct this first impression.

Pianists Are Welcomed

There was a memorable concert at the Albert Hall on Jan. 12, when Paderewski, under the auspices of the Daily Mail, played a program in aid of the Musicians' Benevolent Fund. It was an impressive thing to see the capacity audience greet the veteran pianist who, as an act of homage, opened his concert by playing God Save the King. His program included Bach, Mozart, his own Theme Varié and, of course, Chopin; and once again we were able to luxuriate in the emotional grand manner of this master.

Another fine Chopin player, Jan Smeterlin, was heard in an all-Chopin program on Jan. 21 at the Wigmore Hall. He played all four ballades with that mingling of exquisite technique and great eloquence which is characteristic of his interpretations. As for the mazurkas, I know of no other pianist of post-war reputation who can play these with that rhythmic caprice which is the essence of their style.

An event at Sadler's Wells Theatre calls for comment. This was a ballet evening when Pomond was given for the first time there. (This ballet was done at Oxford during the Festival of the International Society for Contemporary Music in 1931.) I cannot feel that a unity has yet been evolved in this work. If one is willing to strive after parallels, there is a kind of relation to be discovered between Constant Lambert's music and Vanessa Bell's décor. Both, in a dry, sophisticated manner, are elegant. But Frederick Ashton's choreography is but a flimsy superstructure. Like so much of "modern" choreography, it makes admirable points but is lacking in continuity. The dancers seem to be continually caught in the attitude of "What shall we do next?"

What they do next is often most apt and effective, sometimes brilliant; but it lacks spontaneity. However, we saw some excellent dancing by Anton Dolin. Earlier in the program Dolin and Ni-



Sir Henry Wood, Conductor of the Winter Season of "Prom" Concerts

nette de Valois were admired in a Cimarosa ballet.

Thanks to Miss de Valois's enterprise, the Vic-Wells Ballet is gradually building up audiences as enthusiastic as those which support opera and Shakespeare at the two theatres, the Old Vic and Sadler's Wells.

Royalty Attends Concert

A first-rate concert was given at Queen's Hall on Jan. 31 by May Harrison in conjunction with the London Philharmonic Orchestra. The occasion was marked by a number of features. Miss Harrison organized the concert in aid of the Westminster Hospital and the event was patronized by the Prince of Wales, who honored it by his presence. Queen Maud of Norway and Princess Victoria were also among the patrons. This was the first time that Dr. Adrian Boult had conducted the London Philharmonic Orchestra which, in a sense, can be regarded as a rival to the B.B.C. Symphony Orchestra, of which he is the appointed conductor.

Miss Harrison was heard as the soloist in Lalo's Symphonie Espagnole for violin and orchestra, and later joined with her sister Beatrice in a performance of Brahms's Concerto for violin, cello and orchestra. Their beautiful interpretation served to remind us how much this work is neglected. Probably the chief reason for its rare appearance in our programs is the difficulty of finding two soloists who are technically equipped and at the same time harmonious in spirit.

The program included a short descriptive orchestral work by Arnold Bax called Summer Music. This was first produced by Sir Hamilton Harty some years ago and has since been considerably revised. It was recently published with a dedication to Sir Thomas Beecham.

Dolmetsch Arranging Festival

Arnold Dolmetsch has already made preliminary arrangements for his next Haslemere Festival of old music. It will take place from July 17 to 29. He writes to me that one of the "sensations" is to be the Bach-Vivalli Concerto for four harpsichords.

He has just completed the making of
(Continued on page 13)

Manhattan Flocks to Hear Favorites and Debutants

Recitals of Striking Interest Given Before Large Audiences—Paderewski Thrills Vast Throng in All-Chopin Program—Grete Stueckgold Scores in Last-Moment Substitution for Lotte Lehmann—Supervia Gives Costume Recital

PADEREWSKI playing an all-Chopin program was a treat which was the signal for a great turning out of concert goers. Harold Samuel forsook Bach for one of his infrequent miscellaneous programs. José Iturbi played a list entirely of sonatas. Gregor Piatigorsky drew an audience of size for a Carnegie Hall recital. Sigrid Onegin was welcomed in recital after her return from Europe. Ossip Gabrilowitsch and Albert Spalding were heard in the first of two sonata recitals.

Corona Sings with Music Society

The third in the series of concerts of the Music Society of New York took place in the Hotel Gotham on the evening of Feb. 7. Taking part were: Leonora Corona, soprano; Cosmo Pusateri, pianist; and the Nathan Ensemble Concertante. Morris and Eva Nathan, violins, Joseph Zallo and George Goldstein, violas, Carl Ziegler, cello, and Edna Sheppard, pianist. A program of much variety included the Vivaldi-Nachez Violin Concerto, a sonata for two violins by Handel, and short ensemble works by Mozart and Haydn.

Miss Corona sang arias and songs by Gretchaninoff, Puccini, Sibella, Verdi, Campbell-Tipton, Manning, Ronald, and Harry Rowe Shelley. She was in splendid voice. Ringing high tones and warmth of feeling characterized her singing. Gladys Langene was her accompanist.

Mr. Pusateri played works by Bach and Chopin in a conventional and straightforward style. The ensemble displayed good tone and vitality in interpretations of distinction.

Inga Wank Heard in Recital

Inga Wank, contralto, gave a first seasonal recital in the Town Hall on the afternoon of Feb. 8. A well chosen program ranged from Handel to Rachmaninoff and included an aria, Buss und Reu, from Bach's St. Matthew Passion, lieder by Schubert and Marx, Erda's scene from Das Rheingold, and songs by



John Goss Delighted a Youthful Audience in a Concert with His London Singers

Burleigh, Stratton and Frank Bridge. Miss Wank revealed a voice of power and intensity, particularly admirable in its upper register. Her interpretive abilities were, in general, of a high order; and a sound technique and excellent breath control enabled her to display them to advantage. Josef Hartmann Vollmer provided nicely balanced accompaniments. A good sized audience responded warmly.

Stueckgold's Second Recital

Grete Stueckgold, soprano. Kurt Ruhrseitz, accompanist. (T. H.) Feb. 8, evening.

Der arme Peter; Die Kartenlegerin; Die Lotosblume; Der Nussbaum.....Schumann
Weylas Gesang; Im dem Schatten meiner Locken; Wenn Du, mein Liebster, steigst zu Himmel.....Hugo Wolf
The Lass with the Delicate Air.....Arne
The Early Morning.....Peel
Song of the Palanquin Bearers.....Shaw
Where the Bee Sucks.....Arne
Allerseelen; Einerlei; Schlechtes Wetter; Wie Sollten wir geheim sie halten, Richard Strauss

For the second time this season this lovely singer came before us in recital, and won wholehearted favor again. Mme. Stueckgold took the place of Lotte Lehmann, indisposed, in the Town Hall Endowment Series.

While there were more matters of excellence in this soprano's delivery of the above list than can be enumerated here, one wishes to point out her truly moving exposition of Wolf's great Wenn Du, mein Liebster and Strauss's Allerseelen. His Schlechtes Wetter, superbly etched, she had to repeat, as she did the Shaw song. There is more variety in Der Arme Peter than she brought to it, though she did sense its tenderness and tragic implications. Throughout the evening there was warm applause. Among the extras were Schubert's Musenstunde, Brahms's Vergebliches Ständchen, Handel's O Had I Jubal's Lyre, the floriture of which the singer managed well, Strauss's Zueignung and Morgen and Bizet's Pastorale, in French.

Mr. Ruhrseitz played some things well, others not, including wrong notes in Der Nussbaum and the insertion of a tonic chord in the piano's lower register at the close of Morgen, a procedure which can only be characterized by the word *Ungezogenheit*, the meaning of which Mr. Ruhrseitz knows.

Negro Singers Applauded

The Tuskegee Institute Choir of 100 Negro voices appeared in a program of folk songs and spirituals before a large and very appreciative audience in Carnegie Hall on the evening of Feb. 8. Under the able conductorship of William L. Dawson the choir had been heard in New York at the opening of the Radio City Music Hall in December. A much more favorable opportunity for judgment of the work of this group was offered this

time, the excellent acoustics of Carnegie Hall and the more serious atmosphere providing far different conditions.

The choir sang with beautiful smoothness and richness of tone quality. Especially enjoyed were such works as Steal Away and Go Down Moses. One felt that the settings provided for the simpler spirituals were occasionally more complicated and less authentic than perfect taste in these matters might have dictated, but the beauty of the performances made up fully for any such shortcomings, and the audience was more than once sincerely moved to outbursts of applause.

Hart House Quartet Appears

The Hart House String Quartet, composed of Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, gave a recital in the Roerich Hall on the evening of Feb. 8. A large audience attended and showed a warm regard for the playing of the group. The program opened with the A Minor Quartet of Brahms and closed with the Franck Quartet. Between these works were heard two Bach fugues, Contrapunctus I and IV. The Brahms quartet, perhaps the most beautiful of the three works of that master in this form, was presented with balance and discrimination, the interpretation moving the audience to a demonstration of its approval. The Bach fugues, not ordinarily heard on string quartet programs, proved beautifully suited to the fluency of the string medium. Franck's quartet, played with fine sonority, reached passionate romantic heights.

Four Artists Heard at Juilliard

The fifth recital in the course of chamber music concerts at the Juilliard School of Music took place on the evening of Feb. 8. Georges Barrère, flutist, Carlos Salzedo, harpist, Horace Britt, cellist, and Paul Nordoff, pianist, were the participating artists. A program of unusual items contained five Pièces en Concert by Jean-Philippe Rameau, Debussy's Children's Corner in a transcription by Mr. Salzedo, and Ravel's Sonatine en Trio also transcribed by that adventurous harpist. These three works were played by Messrs. Barrère, Salzedo and Britt with a perfection of ensemble and delicacy of interpretive style that was a joy to hear. Mr. Nordoff, vigorous and able pianist of League of Composers fame, contributed Franck's Prelude, Aria and Finale with an intelligence and depth of musicianship that was obviously appreciated by the cordial audience. Mr. Barrère played Griffes's Poem, with Mr. Salzedo at the piano, with his customary refinement and sophistication. Much enthusiasm was registered.

Safonoff and Gilli Give Joint Recital

The Roerich Society presented Maria Safonoff, pianist, and Julia Mery Gilli, soprano, in a joint concert-lecture dedicated to works of Alessandro and Domenico Scarlatti, in the Roerich Hall on the evening of Feb. 9. Miss Gilli, who was first to appear on the program, devoted herself to the former composer, singing arias from his operas Pirro e Demetrio, Tigrane, and Pompeo, a canzonetta, and works from various cantatas.

Miss Safonoff presented works by the latter, including the Cat Fugue and several sonatas. Both artists were cordially received, the ingeniously juxtaposed program and their able and pleasing interpretation.

Key to Abbreviations

C. H.	Carnegie Hall
T. H.	Town Hall
B. P.	Barbizon Plaza
Ch. H.	Chalfont Hall
E. A.	Engineering Auditorium
J. S. A.	Juilliard School Auditorium
R. H.	Roerich Hall
S. H.	Steinway Hall
W. A.	Wanamaker Auditorium
W. A. B.	Waldorf Astoria Ballroom



Myra Hess Played a Program Entirely of Beethoven and Brahms in the Town Hall

tation of its contents providing an evening of much enjoyment.

Mildred Johnson Makes Debut

Mildred Johnson, contralto, made her initial bow before a concert audience in Steinway Hall on the evening of Feb. 9. George Vause assisted at the piano.

Miss Johnson, a musician of rare ability, showed a voice of ample volume and fullness of tone and gave careful attention to nuance and incisive interpretation. The program contained arias by Bach and Wagner, familiar lieder, French songs, and two groups sung in English. The audience was receptive and accorded the artist much enthusiastic applause.

John Goss with London Singers

John Goss, baritone, and the London Singers gave their only public recital of the season on the morning of Feb. 11 in the Barbizon Plaza Concert Hall. The recital formed one of the Walden School's series for young people. A large and youthful audience was obviously much impressed with the program, which contained familiar sea chanties, and many fascinating old English songs. Mr. Goss, who interspersed the items on the program with entertaining explanatory remarks, contributed several solos, including works by Henry Lawes, Mendelssohn, Mozart and Beethoven. Much applause was accorded all the participants.

Harold Samuel Plays Classics

Harold Samuel, pianist. (T. H.) Feb. 11, evening.

Allegro in G; Fantasia in C.....Handel
Musette en Rondeau.....Rameau
Les Tourbillons.....Dandrieu
Prelude and Fugue in E Minor; Three Songs without Words; Study in F; Characteristic Piece in D.....Mendelssohn
Variations and Fugue on a Theme by Handel.....Brahms
Chromatic Fantasia and Fugue.....Bach

Mr. Samuel's second recital of the season was well attended. Well known as a master of style in the interpretation of Bach, he essayed on this occasion a broader field, providing his audience with an opportunity to evaluate his abilities in the presentation of works by different masters. The experience proved Mr. Samuel as specially equipped for the others as he is for Bach. Throughout, his program was presented with the refinement and intellectuality of style which always characterize his playing. The Handel, Rameau and Dandrieu works were performed with an appropriate reserve; and the Chromatic Fantasia and Fugue, which closed the program, was magnificently given. The audience was very cordially disposed.

Frederick Jagel Gives Recital

Frederick Jagel, tenor. Edwin McArthur, accompanist. (T.H.) Feb. 12, afternoon.

Recitative and Aria, Praise of Harmony Handel
Silent Noon.....Vaughan Williams
(Continued on page 19)

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Intense Musical Life Met in Brussels

By HENRI VERBRUGHEN

BRUSSELS, Feb. 10.—Musical life is intense in Brussels during the winter months, and it is difficult to follow all the avenues of tonal expression without becoming nervously weary.

I attended a Mendelssohn concert, a Mozart program, and another of more modern tendency led by Frans Ruhlman, the versatile conductor from the Opéra in Paris. I heard Mozart's Concerto in B Flat played by Robert Casadesus, one of the most perfect pianists of our day. He possesses that complete modern technical equipment which is now a *sine qua non* for any artist aspiring to first rank; and, besides, an ultra-refined style which suited Mozart's grace and delicacy admirably.

Another young man, Jef Alpaers, whose claims are less ambitious, played the lovely and interesting (I was going to say startling) Concerto in D Minor by the same composer with complete success. He is the son of Flor Alpaers, a much esteemed conductor of Antwerp.

One of the most interesting manifestations of art that has been vouchsafed to me was a recital of harpsichord music given by a player of twenty—Rosanne Van Neste, a native of Antwerp, whose program covered the golden period of the instrument in the Netherlands, England, France and Italy. By her skill, she succeeded in eliminating the tedium usually associated with the tinkling "clavecin." She undoubtedly has a great deal of imagination, and has a flair for achieving the variation of timbres of which the harpsichord is capable.

Recitalists are Acclaimed

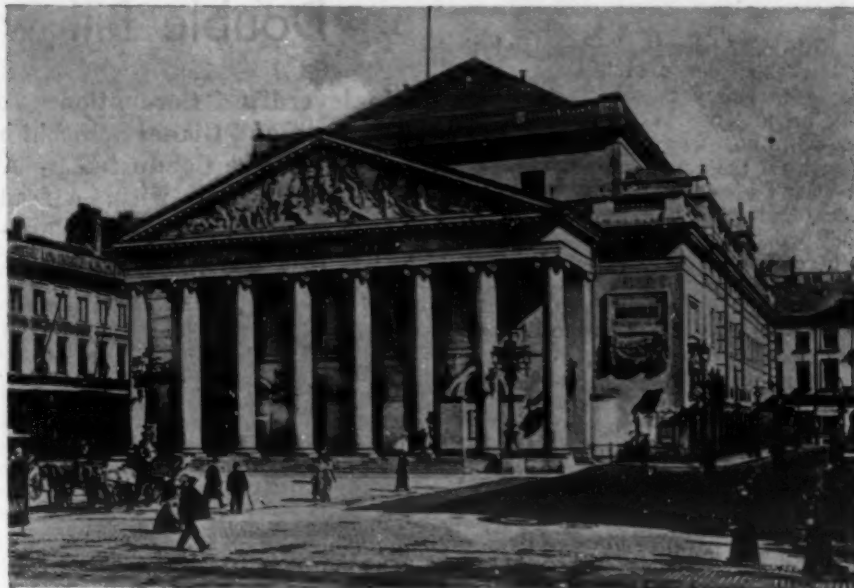
Alexander Brailowsky recently played the complete works of Chopin in six recitals; and Yehudi Menuhin made a deep impression—or rather, renewed the deep impression he left a year ago. His program had both dignity and variety, and he was received with the enthusiasm and wonder which he excites everywhere he appears.

Alfred Cortot was a much admired visitor and gave a magnificent recital.

The policy of inviting guest conductors to the chief radio station in Brussels adds greatly to the interest of listeners-in. I was privileged to be one of the studio audience at the concert conducted by Pierre Monteux (former conductor of the Boston Symphony Orchestra) and, despite a devastating attack of gripe and, in consequence, a curtailed rehearsal schedule, his profound musicianship, knowledge and experience, enabled him to take the splendid and loyal orchestra through a program of French music with great brilliance and merited acclaim.

A concert of chamber music by "composers of today" revealed to a very marked extent the entirely objective tendency of contemporary writers. M. Delannoy, a Frenchman, interested me with his technical grasp of stringed instrument composition in a quartet which is very much in the style of Milhaud. It consists of four short, concentrated, tabloid movements, with, here and there, what one might call "atmosphere." In his song writing, a systematic breaking up of the scale makes his efforts somewhat futile.

M. Harsanyi, another Frenchman but of Hungarian descent, has qualities which he disclosed in several pieces for the piano (played by himself with nimble fingers) and in his Concertino for piano and string-quartet. This last-



Théâtre de la Monnaie, the Opera House in Brussels

named music was less engaging than the works for piano, and still further away from recognized methods, though, mercifully, it does not wander into polytonality and remains on the borders of the diatonic system.

One is grateful to M. L. Guller for the pluck he shows year after year in his persistent attempts to provide hearings for the latest phases of musical thought from various parts of the world, and this in the face of a certain amount of indifference, not to say antagonism.

Excellent concerts by the Zimmer String Quartet, which visited America some years ago, were also heard. One program had Mozart and Beethoven as the Alpha and Omega, with Kodály in between. The modern work is original in treatment of the medium employed, without raising any hope that it will become a lasting element in the repertoire. One may take issue with these admirable Zimmer performers in regard to certain details. They ignore traditions relating to tempi in their readings of the classics, and it is possible to disagree with the general character of their interpretations of such works; but they gave me much pleasure in other ways, notably in the balance and quality of their tone.

The Orchestral Story

On the orchestral side, however, there is another story to tell. Désiré Defauw, the young conductor of whose talent and achievements I wrote recently, gave a concert devoted to Beethoven; and let me say at once that I was thoroughly "enthused." I am an old Beethoven addict who has been thoroughly inoculated and I should, by this time, be immune to ordinary contagion. There were two symphonies, the Fifth and the Seventh, with two works for voice in between: *An die Ferne Geliebte* (with the accompaniment scored by some venturesome person having only a rudimentary knowledge of Beethoven's method of instrumentation) and *Ah! Perfido*, both sympathetically treated by Lina Falk, a singer with an excellent equipment.

As to the symphonies, they revealed a master conductor possessing all the qualities which go to the making of an ideal interpreter and re-creator. His success, which amounted to an ovation, was richly deserved. I hope America will soon hear this young man; he decidedly has something to say.

A great many other concerts have

taken place, but my limited powers of resistance have not allowed me to attend them.

Opera in Brussels is, of course, always with us, and drifts along familiar waters.

One of the greatest thrills I have had was reserved for me when I went to hear one of the four annual concerts of the Liège Conservatory. These provincial towns have much to commend them to our attention. There are four royal conservatories (schools of music subsidized by the government) in Belgium. They are situated at Brussels, Antwerp, Liège and Ghent. Liège has the reputation of having produced more good string players than any of the others, and the concert I heard vindicated that claim.

It began with Beethoven's Fifth Piano Concerto with Robert Casadesus as protagonist of the solo part. This superior artist fully confirmed the effect he made when I heard him in Brussels. The order of the program was altered to allow him to catch a train, thus necessitating his playing earlier than would otherwise have been

the case; and this change caused a lopsided arrangement.

The concerto was followed by a symphonic poem, *For a Tragedy*, by the eminent director, François Rasse, who is not only an experienced and capable conductor of operatic and symphonic music, but a composer of great merit, one of the few who remains faithful to the so-called "old-fashioned" style. This tone poem shows considerable power of invention, splendid technique in the employment of the orchestral material, and certain qualities of sensitiveness and soul which are sorely missed in the elucubrations of the ultra-modernists. It was beautifully played.

After the intermission came the A Minor Concerto of Liszt, in which the soloist had all the opportunities for the display of bravura which, with rare good taste, he had completely eschewed in the Beethoven music. The concluding composition was Brahms's Fourth Symphony, which M. Russe and the orchestra interpreted with loving care and scrupulous attention to detail.

Events in London

(Continued from page 11)

a small harpsichord which is intended for the player who cannot afford a large concert instrument. He is delighted with the result—"an astonishingly attractive instrument" is his description. It is designed to popularize the harpsichord and the study of its music. Its size and proportions are slim and graceful and it takes scarcely more room than a spinet.

Dolmetsch's industry and enterprise are remarkable for a man of his years. He never ceases to explore new possibilities of making old instruments and their music more and more accessible. Lately he has been recording the first album of Bach's Forty-Eight on the clavichord for the gramophone. The recording was carried out at his Haslemere home while his family went about the house in stocking feet!

LONDON.—Gilbert F. Webb, music critic, known as Lancelot of the *Referee*, recently celebrated his eightieth birthday.

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Surprise Party at Metropolitan

(Continued from page 3)

ever. That was all O.K. with my pal and me, but what we wanted was surprises. We paid two bucks each for an operatic surprise party and we didn't mind hearing about Gatti and his modesty and his American operas and his boosts for American singers and the fame he had brought to the old Met and the promises he had kept, but as we weren't sitting down, a little of that was just enough. We were both strong for silver jubilees. But what was next?

Begins True to Sunday Form

First was something like a regular Sunday night concert. I hate to go into that. Of course, it was something to see the chorus look human in evening clothes. Lily Pons and Lauri-Volpi and Johnson and Bonelli and Rosa Ponselle and Altglass and, let's see, Jagel and De Luca and Tedesco and Pinza and Martinelli and D'Angelo and a whole crop of conductors had their finger in the pie with things out of Mefistofele, Lucia (guess what!) The King's Henchman, Ernani, and Samson; then came an old-timer, none other than Pasquale Amato, who used to give me spinal creeps with his he-man resonance. He did the Falstaff part in the fugue from Verdi's show. I thought Fleischer and Bada rather walked off with the fugue, whatever that was, but besides Amato they had competition from Mario, Swarthout, Telva—another "ex"—Didur—ditto—Tokatyan, Bonelli and Paltrinieri. I said I hated to go into that, but Rethberg sang Elsa, I mean Elisabeth, to the queen's taste in the Tannhäuser second act wind-up and it was something to look at Melchior in long pants. There were a lot of others in this Tannhäuser business including Hoffmann, Schorr, Clemens and some of those fellows I can't tell apart unless they wear different colored wigs.

This was all very well, but it wasn't the surprise party. That was what we paid our two bucks to get in on. Presently there was some radio chatter. And Walter Damrosch, as usual. Damrosch announced a novelty, the Pagliacci Prologue. I began to get sore. More Sunday night concert. Somebody said it was Borgioli singing. Upstairs a guy after my own heart interrupted. Out came Carlo Edwards. He takes photos. He wanted to know what was the matter. The man upstairs protested against the Prologue. So did I, but I didn't speak out like he did. He said he was Finch, the pickle king. His patrons on the air wouldn't stand for that "Si puo" stuff. They wanted novelty. After all, this was a surprise party or supposed to be. I can't remember all the details after that. It got me sort of dizzy. Gandolfi tried to play Emperor Jones. Finch objected. His clients wanted Carmen. Swarthout came in, à la Seguidilla, and got stopped with a yell for Trovatore. A flock of Manricos and de Lunas, led, I think by Freddie Jagel, tried Di Quella Pira and were promptly and, to my notion, fittingly squelched. I thought I recognized

D'Angelo, Anderson, Wolfe and that fellow Chapman, who had the colossal nerve to marry the pretty Swarthout. But no matter. We got an earful of Ho-yo-to-ho from seven Valkyries. You want the names. I don't see why. It wasn't a really good ensemble. Besides, Doris Doe must have known nobody would believe she was that tough. Where did she get that helmet? Oh well, they were the Misses (sic) Divine, Corona, Bampton, Besuner, Falco, Doe and Flexer. Some radio listener—I think this was all phoney stuff—asked for Ramona. Carlo Edwards didn't know that opera, but Mario and Crooks did. They were interrupted by the others with the Anvil Chorus and the Lucia Sextet and the Battle Cry of Brünnhilde but they stuck to it. I heard that Charlie Grant did the music. I don't think it was highly original, or, as the critics say, significant. But I whooped like everybody else.

Surprises Still Demanded

The pickle king still wanted to be surprised. So Edwards agreed to put on the Trio from Faust. To meet the emergency he telephoned three singers, tenor, soprano, bass, and a conductor to hustle to the house. There was a mix-up. Judels telephoned for three others. Another helper telephoned for three more. The result was three conductors, three Fausts, three Marguerites, and three devils all took part in the trio. Presently there were four. And the Met trying to cut expenses, at that. I couldn't make them out, but the program said Gleason, Vettori, Doninelli, Norena, Jagel, Tokatyan, Tedesco, Altglass, Malatesta, Rothier, Ananian, Anderson. I've heard this trio better sung.

The pickle king agreed things were improving but he wanted the big surprise. To placate him, Edwards put on the Met's idea of the Teatro Piccoli. Manski, Bouraskaya and Windheim were the puppets, with Robert Armbruster, (the Cuckoo Hour cuckoo) trying to play the piano, in a Cavalleria scene. They got all tangled up in the ropes and had to quit. Also they broke all records for total vibrato. I wasn't even convinced it was indigenous. Mr. Finch wanted to go back stage. So we had a view of how Madama Butterfly looks, seen from behind. Mario Chamlee stepped on Sabanieva's kimono. She slapped his face. They gave each other dirty looks as they took their curtain calls, wrong side to.

At last the big surprise. The curtains parted on a night club scene. Looked like the Rondine set to me. A lot of old timers were introduced. Has-beens, perhaps, but no never-wasses. Tom Chalmers did the introducing. Along with Sembrich I got a good look at Olive Fremstad. What an Isolde! Then there was Frieda Hempel. What a Marschallin! And Alma Gluck! What a looker! Chalmers announced Scotti. In came Chim-Fen all scrooched over. Just as he was getting a big hand, the most elegant of all boiled shirts strode on the scene, glowering all over at the Chink that was getting the applause. The boiled shirt was Scotti. That Chim-Fen was a fake. He got out P. D. Q. Now I know it was the stage manager, Agnini. Bori was a cigaret girl, Ponselle a flower vender. They didn't sell anything, but both sang. Sister Carmela, wearing pants, got in on Rosa's O Sole Mio and, for good measure, Funiculi, Funicula. De Luca drew a sunflower with a big heart from Bori, after something Spanish or other. Ljungberg made it Swedish, with costume

Opera Students at Juilliard Give Double Bill with Marked Success

Monteverdi's Coronation of Poppea and Gianni Schicchi by Puccini Are Conducted by Albert Stoessel with Alfredo Valenti as Stage Director — Alternating Casts Appear

ANOTHER of the interesting and highly creditable achievements of the opera forces of the Juilliard School of Music took the form of four performances of a double bill made up of Monteverdi's L'Incarnazione di Poppea and Puccini's Gianni Schicchi, given in the Juilliard Auditorium Feb. 23, afternoon; Feb. 24, afternoon and evening, and Feb. 25, evening. Alternate casts of students were conducted by Albert Stoessel. The stage was in charge of Alfredo Valenti. The two operas were charmingly mounted. Gianni Schicchi was familiar by reason of the numerous performances at the Metropolitan and by the visiting Chicago forces, since its world premiere in New York in 1918, but this production had an element of novelty because it was sung in English. Presumably, this was a first performance of the Monteverdi work in New York, though it was mounted a few years ago at Smith College, Northampton.

The version of The Coronation of Poppea used was the truncated one made by Vincent d'Indy. It retained the most famous scenes, such as that of Seneca and his servants, with its chromatic chorus; the light and amorous episode of the Page and the Lady-in-Waiting, which in some quarters has been regarded as foreshadowing Cherubino and Nozze di Figaro; and Oc-

tavia's Addio Roma. The score abounds in noble and beautiful music, but the work is likely to remain a historical landmark rather than an allurement for audiences of today. First produced in Venice within a year of Monteverdi's death, it is regarded as his greatest opera and the one which turned the fashion from classic myths to historical subjects.

Voices Are Well Trained

Gianni Schicchi profits through being sung in the language of the listener and in intimate surroundings. The plot, one of the drollest in all opera, needs to be understood, line by line. With this advantage, the student singers had a real success with the Puccini work. Though the voices were of unequal value and sometimes immature, they gave ample evidence of being well trained and the approach to both works was commendable. Mr. Stoessel's student orchestra again played with a fine quality of tone. The alternate casts for the two works follow:

GIANNI SCHICCHI

Gianni Schicchi... Raymond Middleton, Julius Huehn
Lauretta... Ruth Huddle, Ruby Mercer
Zita... Beatrice Gilman, Pauline Pierce
Rinuccio... Jack Barr, Jack Seulitnick
Nella... Helen Marshall, Rose Yelenich
Gherardino... Norman Hutcheson Duffy
Betto... Mordecai Bauman, Donald Belts
Simone... Roderic Cross
Marco... George Britton
La Ciesca... Ruth Chapelle, Annamary Dickey
Master Spinelloccio... George Newton
Amantio di Nicolao... Floyd Worthington
Pinellino... Robert Geis
Guccio... Gean Greenwell

THE CORONATION OF POPPEA

Poppea... Margaret Olson, Apolyna Stokus
Ottavia... Janice Kraushaar, Florence Vickland
Pazzio... Alma Milstead, Helen Marshall
Maidaservant... Ruth Chapelle, Helen Snow
Ottone... Harold Boggess
Nerone... Malcolm Hilty, Willard Young
Seneca... George Newton, Robert Geis
First Soldier... Lancelot Ross, Edison Harris
Second Soldier... John Barr, Floyd Worthington

to match, by singing one of those gentlemen-prefer-blondes waltzes they have up north. Grete Stueckgold, dressed as a tiny tot—nice figure, too—reproached Mama Schützendorf until she got what she wanted (nobody's business, say I). There was singing by Tito Schipa (Neapolitan—boiled shirt) and Grace Moore (Dubarry—extension flounces); also some Battered Bride dancing by Bonfiglio and those de LaPorte and Schneider graces.

Those Kids, Pons and Melchior

But the big kick came when "The Montemarte Kids" put in appearance. Lily Pons was the Apache gent. Little, but Oh my! Her buxom sweetie was that mountain of a Melchior, with panties coyly peeking from under a skirt Mussolini would have said was too short, even for an Apache dame. By standing on tiptoe Pons was able to give Melchior the appropriate push in the face. When he flopped to the floor he showed a lot of lingerie. Pons did the modest thing and pulled down his skirt. Tenors, too, can have a big repertoire. The Galliettes had to dance. So Rosina Galli (beg pardon, Mrs. Gatti-Casazza) had to conduct. They did the Dance of the Hours but converted it into the dance of the years by springing a birthday cake with giant candles and the numerals 25. That, and Giovinezza, Star-Spangled Banner and other national anthems including For He's a Jolly Good Fellow, with shouts of "We Want Gatti" and "Speech" closed the proceedings. I am told Gatti bowed from box 48. I couldn't see it. But, as I said, I've

seen him before. I've even seen him meditate. Toscanini was with him.

I suppose I'll have to name the conductors and the radio spielers. Bodanzky was sick. But Serafin took part, likewise Hasselmans, Cimara, Riedel, Pelletier, Dell'Orefice, Ruhrseitz, Dellera, Jack Arthur, Arthur Allen, Raymond Knight; I can't be bothered identifying them further. And I distinctly saw Walter Damrosch sing, when everybody did. Of course, there were statements and congratulations, signed by everybody, it seems, except me and my pal. I understand Gatti got a gold watch "with the admiration and affection of the directors." I had supposed he already had one. Then there was the Grand Cross of the Order of the Crown, from the King of Italy, entirely out of my line. Among the top crust, R. Fulton Cutting, president of the Metropolitan Opera and Real Estate Company—it pays the taxes—signed one statement of eulogy; and Paul D. Cravath, for the opera directors—they pay the piper—signed another. The artists, headed by Giuseppe De Luca, who sang with Gatti—but Gatti didn't sing with him—back in the Ferrara days, presented a protest bristling with affection from all present and living members of the company. In return, they got thanks and were told by Gatti that they not he, did everything and kept the Metropolitan famous. Somebody put the total of spectators at the surprise party at 4,000. The date was Feb. 26. You will have to step on it, Mr. Editor, this is stop the press news! Anyway, it was a big night for the standees.



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De Lamarter Leads Chicago Forces in Program of Diversified Music

**Assistant Conductor Appears
with Schlusnus as Soloist—
Reuter Gives Premiere of
Dieter Concerto under Baton
of Stock—Recitals Presented
by Celebrated Visitors—Resi-
dent Ensembles are Among
Givers of Concerts**

CHICAGO, Feb. 20.—Eric De Lamarter, assistant conductor of the Chicago Symphony Orchestra, led the concerts on Thursday evening and Friday afternoon, Feb. 9 and 10, with Heinrich Schlusnus as baritone soloist. The program was as follows:

Old Dances and Airs for the Lute
Arr. by Respighi
Songs with Orchestra
Vergin, tutto amor.....Durante
O del mio dolce ardor, from *Paride ed Elena*.....Gluck
Caro mio ben.....Giordani
Vittoria, mio core.....Carissimi
Mr. Schlusnus
Symphony No. 1, in E Flat, Op. 13
Enesco
Aria, An jenem Tag, from *Hans Heiling*
Marschner
Song of the Flea.....Moussorgsky
Mr. Schlusnus
Enigma Variations.....Elgar

Respighi's free arrangement for orchestra of four pieces originally composed for the lute makes use of the Balletto detto il Conte Orlando by Simone Molinaro, the Gagliarda of Vincenzo Galilei and two items—Villanella, and Passamezzo e mascherado—of unknown authorship. The performance of them, as of every work on the program, was of a character to bring high honor to Mr. De Lamarter. Mr. Schlusnus, too, was justly acclaimed for his artistic singing and for the beauty of his voice.

Composer of Numerous Works

The regular concerts of the preceding week, conducted by Frederick Stock, had Rudolph Reuter as piano soloist. The program:

Overture, *Le Baruffe Chiozzotte*, Op. 32
Sinigaglia
Symphony No. 2, in D Minor.....Dvorak
Concerto in B Minor (One Movement)
Bernard Dieter
(First Performance)
Mr. Reuter
Escapes.....Ibert
Spanish Rhapsody for Piano and Orchestra
Liszt-Busoni
Mr. Reuter

It goes without saying that Mr. Reuter's playing was brilliant and had its wonted authority. Mr. Dieter, who was born in Naperville, Ill., in 1889, was formerly a pupil of his and is now teacher in the Columbia School of Music. Other compositions from Mr. Dieter's pen are a symphonic poem, a sinfonietta, violin and piano sonatas, a string quartet, works for woodwind ensemble, a motet in polyphonic style and solos for violin and for piano.

With Mr. Stock at the helm, the orchestra appeared to advantage and was applauded as heartily as usual.

McCormack Welcomed on Return

John McCormack returned to Orchestra Hall on a Sunday afternoon for his annual recital and was greeted by a capacity audience. Composers represented were Vinci, Haydn, Handel, Hugo Wolf and his accompanist, Edwin Schneider. Three songs new to Chicago were *Little Boats*, arranged by Herbert Hughes, *Vespers* by Howard Fisher, and *Bless This House* by May H. Brahe. Mr. McCormack was obliged to add almost as many encores as there were songs on his program. Mr. Schneider, admirable as accompanist,

also appeared as soloist in works by Debussy and John Ireland.

Guila Bustabo, young violinist, came back on Feb. 10, giving a concert in Orchestra Hall and again convincing her listeners of her marvelous ability. Louis Persinger assisted at the piano in Sinding's Suite in A Minor, Goldmark's Concerto, Chausson's Poème and Paganini's I Palpiti. Miss Bustabo also



Eric De Lamarter Conducted the Chicago Symphony Orchestra in a Pair of Concerts

played two movements from Bach's Sonata in C for violin alone.

Shan-Kar and his Hindu dancers opened their series of four programs in Orchestra Hall on Feb. 8; and, despite a blizzard and sub-zero weather, drew an almost capacity audience.

Sigrid Onegin sang to a large audience in Orchestra Hall. Her diversified program included an aria from Rossini's *La Cenerentola*, a group of English songs, Martini's *Plaisir d'Amour*, a group by Schubert and an aria from Verdi's *Macbeth*.

José Iturbi's piano recital in Orchestra Hall on Feb. 5 was a magnet that drew all classes of concert-goers, and enthusiasm ran high. The program was of the kind that displays Mr. Iturbi's rare gifts at their best. There were sonatas by Beethoven, Schumann and Mozart and the Sonatina of Ravel, all played with the impeccable technique, the sureness of touch, the aristocratic taste and the verity of expression that this artist's public has learned to expect from him.

An International Exchange

The ballroom of the Drake Hotel was the setting for the first international exchange concert presented by the Lake View Musical Club and sponsored by the National Federation of Music Clubs. The program consisted of Dutch music. There were two movements from a quartet by Jan Brandts-Buys, played by the Evanston Women's String Quartet; a Sonata for flute and harp by Sem Dresden, played by Caroline Solsbrink and Peter de l'Aquila; a group of songs by Valerius Rontgen, Zweers and Hol, sung by Margaret Lester, accompanied by William Lester; and a string trio by Alex Voormolen.

The Women's Symphony Orchestra gave its regular Sunday afternoon concert on Feb. 12, in the ballroom of the Drake Hotel. Ebba Sundstrom conducted.

The George Dasch Ensemble Players from the Little Symphony Orchestra

gave their regular Sunday afternoon concert at the Art Institute, Fullerton Hall, on Feb. 5. Arthur Kraft, tenor, was the guest artist, singing compositions by Joseph Holbrooke.

William Blailock, baritone, gave his debut recital in Kimball Hall on Feb. 3. He was accompanied by Isaac Van Grove.

The Buchhalter Musical Arts Forum gave a Mozart and Schubert program on Feb. 3 in Fine Arts Hall. The artists appearing were Ruth Fleischman, Adelaide Berkman and Jeanette Albert, pianists, and Dorothea Derrfuss, soprano. Mme. Derrfuss was accompanied by Glee Maeck.

Arthur C. Becker, organist, assisted by S. Victor Tufigno, violinist, and Anthony Tufigno, cellist, gave a concert in St. Vincent's Church on Sunday afternoon, Feb. 5. The Sonata in B Minor by Arthur C. Becker had its premiere performance on this occasion.

MARGIE McLEOD

VANCOUVER.—The Vancouver Symphony Orchestra recently featured Haydn's Second Symphony under the leadership of Allard De Ridder.

NATIONAL SYMPHONY TO PLAY AT INAUGURATION

Kindler to Lead Orchestra in Significant Concert—Tibbett, Ponselle, Zimbalist Honored

WASHINGTON, Feb. 20.—The National Symphony Orchestra, under its brilliant young leader, Hans Kindler, has been chosen to play at the official Inaugural Concert, to be given in Washington the night before Inauguration, March 3, in Constitution Hall. It shares this notable concert program with three world-famed artists, Lawrence Tibbett, Rosa Ponselle and Efrem Zimbalist.

This concert is expected to be heard more widely than any concert ever given. It is scheduled for a world-wide broadcast, all over America, and on short-wave hookups will be relayed around the world. The orchestra will play four or five items and will accompany the soloists.

Already nearly 2,000 tickets have been sold for the concert, the lower-priced seats being snapped up at once. The hall accommodates nearly 3,800.

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Accolade for an Issue

THE reception of the TWENTY-FIFTH ANNIVERSARY SPECIAL ISSUE of MUSICAL AMERICA has been a unanimously favorable one, a reception accorded heartily and generously by its readers and the press, in short, by everyone before whose eyes the issue has come. And we are proud to say that that means before everyone of importance in the world of music, for where music-lovers, as well as musicians, abide, there MUSICAL AMERICA circulates.

Not only has the de luxe character of the SPECIAL ISSUE been praised, its handsome cover in silver tone, and its artistic supplements similarly adorned with the silver of a jubilee, but once more has the comprehensive character of the reading matter, including the special articles and features by noted writers, been made the subject of comment by those who know.

The advertising columns, the pages both in the supplements of artists under the direction of NBC Artists Service and Columbia Concerts Corporation, and those appearing in the body of the paper, again proved to be both numerous and representative. MUSICAL AMERICA again demonstrated its right to be considered the foremost advertising medium in its field. Artists of the very highest standing have for many years realized that the publishing of their announcements in this medium reaches the largest and most important public.

At a time when the fainthearted have thought it wise to hold off and adopt a policy which might be termed watchful waiting, a vast number of the biggest artists have taken quite the opposite view. They are the artists who have faith and confidence in the musical future of the United States, who believe that the day will dawn in which the concert business will bloom again. And in placing their advertisements in the SPECIAL ISSUE of MUSICAL AMERICA, they have given convincing proof of where they stand, have co-operated with the publishers of this paper, who similarly believe in the future of music in America. The latter, despite obstacles encountered in preserving the never-interrupted continuity of the SPECIAL ISSUE, put forth great effort, in publishing this SILVER JUBILEE ISSUE, to make it the supreme example, not only in the issue's history, but in the history of musical journalism. For it is conceded that there has never been a single issue of a music magazine to compare with it.

This could not have been done without the co-operation of those artists, musical managers, music publishers, in fact, of all who were represented in the advertising columns of the issue. They recognized advertising to be what it is, an investment for the future, not an expense. To all of them the publishers of MUSICAL AMERICA express their thanks and appreciation for so fine and far-seeing an attitude, for

without them the publishers' plan to celebrate the issue's Silver Jubilee with an edition of size and quality would not have been possible.

THE publishers also take this occasion to thank the staff of MUSICAL AMERICA, both every loyal member of the New York main office's editorial, advertising and circulation departments, and also the able and equally loyal correspondents throughout this country and representatives in foreign countries, for their share in the production of the issue.

Loyalty was the keynote of the arduous preparation of the issue. Hard work and an unshakable belief in the vision of the late John C. Freund, founder and first editor of MUSICAL AMERICA, were vital factors. The development of an enterprise, in which integrity has ever been a watchword, and the inspiration of the beautiful art which it serves and will continue to serve, were united to make the rough places smooth. Summoned to the standard were the resources of a newsgathering force which has for many years occupied a unique position in musical journalism and which has made MUSICAL AMERICA the internationally recognized authority in its field.

That such an issue could be produced at this time in the economic world situation is a manifestation of the firm hold which the art of music has on the hearts and minds of men, a symbol of hope for the future.

Radio Fans Can Save the Opera

ENGLISH-SPEAKING artists of the Metropolitan are using the microphone at the opera broadcasts to ask the multitudes of radio listeners in every part of America to come to the assistance of the Metropolitan. It is a happy thought. There is every reason to hope that the response will be a generous one, though with the season so near its end the number of such appeals is limited. At this writing, Lucrezia Bori and Edward Johnson have reached untold thousands, perhaps millions, in this manner. What will come of it is anybody's guess. With so huge an audience, anything is possible.

Just how many people in this broad land of ours hear the operas over the air is wild conjecture. One in a family may be interested, or ten. Of twenty radios in one apartment building in San Francisco, five may be tuned in, or eighteen. There are those who have estimated the radio audiences of America as totalling so many millions as to make the figure seem incredible. Certainly it would be fantastic to expect any such number to rush to the rescue of the Metropolitan, if only with pennies.

But let us speculate to the extent of two estimates which seem to fall readily enough within the range of possibilities. If there are a million friends of opera among radio listeners, and these million would contribute thirty-five cents each to the "Save the Metropolitan Fund," a sum in excess of the \$300,000 needed to make possible another season of opera would be in hand. If, of a million who would like to contribute, only 300,000 could do so, a dollar from each of the 300,000 would wipe the slate clean. As the Metropolitan will undoubtedly get money from other sources, 200,000 probably would turn the trick. Surely, thirty-five cents or a dollar at most is very little to pay for a whole season of broadcasts! Lucrezia Bori, care of the Metropolitan, awaits anybody's and everybody's check.

"He harassed the company with endless rehearsals, lasting for hours; nothing was right in his eyes, nothing was good enough for him, nothing shaded finely enough."

A page from the career of Arturo Toscanini? Not a bit of it; just the reminiscences of an impresario named Holtei with respect to an idealistic and painstaking young conductor, who got into hot water in Riga. His name was Richard Wagner.

Personalities



Joseph Szigeti and Frederick Stock Run Over a Few Sonatas in the Chicago Conductor's Home When the Violinist Visits the Midwest City

Foote—The distinguished American composer, Arthur Foote, will celebrate his eightieth birthday on March 5.

Foresta-Hayek—At a reception given recently by the Prime Minister of Malta at the Government Palace, Franco Foresta-Hayek, tenor of the Royal Opera House in that city, sang with great success.

Corona—In honor of Leonora Corona, soprano of the Metropolitan Opera, a reception was given by Mrs. Lucy Cotton Thomas, widow of the former publisher of the *Morning Telegraph*, in the Hotel Gotham on Feb. 3.

Walter—A Mahler medal, having on it the words, "Meine Zeit wird noch kommen (My time will yet come)," was presented to Bruno Walter on Feb. 23 by the Bruckner Society of America in appreciation of his work to familiarize American audiences with the works of that composer.

Soudeikine—The first exhibition in this country of the work of Serge Soudeikine will be held in the picture collection room of the New York Public Library from Feb. 27 through March 27. The collection includes Mr. Soudeikine's designs for stage sets made in the United States during the past fifteen years.

Frigerio—Final naturalization papers were received recently by Claudio Frigerio, baritone of the Metropolitan Opera, although he is a native of this country. Born in Paterson, N. J., he went to Italy at an early age, becoming an Italian subject. His present American citizenship represents his second change of nationality.

Sembrich—Friends of Mme. Marcella Sembrich insisted that she celebrate her seventy-fifth birthday on Feb. 15 in spite of the fact that she had planned to devote the day to her usual work of teaching. So many visitors dropped into her studio with congratulatory messages that Mme. Sembrich was finally forced to call off her lessons and furnish her guests with the cake customary on such occasions.

Schmitt—During his recent tour of the United States, someone, it is reported, presented Florent Schmitt with two bottles of old French wine. The French composer, torn between his impulse to partake of the beverage and his wish not to violate the laws of the country whose hospitality he was enjoying, carried them around in his suitcase for several weeks. Finally, with heroic self-command, he presented them to another friend.

What They Read Twenty Years Ago

in MUSICAL AMERICA for February, 1913



Four Figures Very Much in the Public Eye in 1913. Claude Debussy, Composer of the Then Enigmatic *Pelléas et Mélisande*, Is Seen at the Left. At the Right Is Oscar Hammerstein, Who, Having Sold Out to the Metropolitan, Was Ruminating Opera in English. In the Centre, Giulio Gatti-Casazza, the Triumphant Survivor of the Operatic War. Below, Victor Herbert, Whose *Natoma* Was the Much-Discussed American Opera of That Day

Still Going Strong

Debussy's *Pelléas et Mélisande* has just reached its 100th performance at the Opéra-Comique. It has taken ten years and six months for the opera to attain this record.

1913

What Became of Them?

Among the new operas to be produced this year in Italy are *Nero* by Boito; *Prometheus* by Leoncavallo; *Francesca da Rimini* by Zandonai; *Giulietta e Romeo* by Mancinelli; *L'Inconnue* by Santoliquido; *Parisina* by Mascagni, and *Fedra* by Pizzetti.

1913

High Cost of Opera

Oscar Hammerstein's losses in his season at the London Opera House from Nov., 1911, to March, 1912, amounted to more than \$5,000 a week.

Egging Her On?

Mme. Blank Blank de Blank having remarked in the press that a dozen fresh eggs would be preferable to a dozen American beauties passed over the footlights, the audience was amused at her recent recital when, after roses had been handed up, a market basket containing eggs was also presented over the footlights.

1913

The Cry Eternal

"American audiences? Not very musical and they can be very indifferent," says Miss Farrar. "It is because they are not steeped in music and literature."

1913

Spoofing the Sage of the Trentino?

There is to be no d'Annunzio-Puccini collaboration after all. The composer, after having heard the poet's dramatic poem, *The Daugh-*



ter of the Sea, wrote to him: "Your beautiful verses are sufficient unto themselves, and theatrical music is not conducive to heightening literary effect."

NEW HAVEN GREETINGS LIST FOR CHILDREN

Newly-formed Series Is Accepted as Vital Part of Season's Activities

NEW HAVEN, Feb. 20.—After a successful initial concert in January, the newly-formed series of Symphony Concerts for children has been accepted as a vital part of the New Haven musical season. Stories and Legends in Music was the subject of the second of four concerts, held in Sprague Hall on Feb. 11. Hugh Smith of the Yale School of Music gave an explanatory talk on woodwind instruments; and Harry Berman conducted members of the New Haven Symphony Orchestra through a program consisting of the Overture to *Oberon*, *The Swan of Tuonela* by Sibelius, Saint-Saëns's *Danse Macabre*, the Dream Pantomime from *Hänsel und Gretel* and excerpts from *Schéhérazade*.

At the second of the Chamber Music Recitals held in the home of Mrs. Henry Farnam on Feb. 12, the program contained the *Viola Sonata*, *C Minor Quartet*, and *Quintet in G* of Brahms. Hugo Kortschak and Bruce Simonds performed the *Sonata*. The other artists were Harry Berman, Romeo Tata, and Emmeran Stoeber.

Observe Wagner Anniversary

The Wagner anniversary was commemorated by the Pundits of Yale College with a special program in Sprague Hall on Feb. 13. Prof. William Lyon Phelps gave an address, and the following took part: David Stanley Smith; pianist; Hildegard Donaldson (Pundita), violinist; Ida Reger, soprano, with Florence Morrison, pianist; F. Judd Cooke (Pundit), cellist; Carlos Mullenix, English horn player; Carl Lohmann, baritone. The program contained excerpts from *Parsifal*, *Die Meistersinger*, *Lohengrin*, *Tannhäuser*, *Tristan und Isolde* and *Die Walküre*.

Paderewski gave an all-Chopin program in Woolsey Hall on Feb. 6, before a huge audience.

Myra Hess gave her annual piano recital in Sprague Hall on Feb. 16 before a crowded house. She presented a Beethoven-Brahms program.

MILES KASTENDIECK

Albert Spalding Invited to Play Before President and Mrs. Hoover

Albert Spalding was invited by President and Mrs. Herbert Hoover to give a concert at the White House on the evening of Feb. 21. The program followed a dinner given in honor of Vice-President Elect John Nance Garner.

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MODERN NOVELTIES GIVEN IN ST. LOUIS

Symphony Players Applauded in Works by Aubert and Alexander Steinert

ST. LOUIS, Feb. 20.—The fifteenth pair of concerts given by the St. Louis Symphony Orchestra, on Feb. 3 and 4, with Vladimir Golschmann conducting, brought another purely instrumental program. Aubert's *Habanera* was introduced to this city; and there were performances of two movements from MacDowell's *Indian Suite* (played as a tribute to the twenty-fifth anniversary of the MacDowell Colony at Peterboro), Tchaikovsky's *Fourth Symphony* and two movements from Mozart's *Concertante* for oboe, clarinet, bassoon and horn. Soloists were Messrs. Corne, Zottarelle, Pietrini and Murphy.

True to his custom, Mr. Golschmann introduced another novelty at the concerts of Feb. 10 and 11. This was the *Leggenda Sinfonica* of Alexander Steinert. The program opened with Schubert's *Rosamunde Overture*; and Ravel's *Daphnis et Chloé*, No. 2, was given a magnificent reading.

Nathan Milstein, violin soloist, played Goldmark's *First Concerto* and extracted all its tonal beauty, withal surmounting its technical barriers with ease. At the second concert he was forced to break the rule of no encores and to respond to the ovation with three extra pieces.

Satisfying Piano Playing

The piano recital of Myra Hess, who appeared on the Principia Course on Feb. 10, attracted a large crowd, whose desire for artistic beauty was fully gratified.

On Jan. 31 the Don Cossack Russian Male Chorus was heard under the leadership of Serge Jaroff as the third attraction on the Artist Course at the Odeon.

Gottfried Galston concluded a series of three piano recitals at the Artists Guild on Feb. 13, this time being assisted by Harriette Husted Stuart in a program of two-piano works by Brahms and Mozart. It was a thoroughly enjoyable performance of compositions which have not become hack-



Alexander Steinert, whose *Leggenda Sinfonica* had a first St. Louis hearing under Vladimir Golschmann

neyed by constant usage on the concert stage. The unity of technique and musicianly interpretations of these artists were much appreciated.

The Civic Music League presented Mary Wigman and her dancers as the third attraction of the season at the Odeon before a capacity house on Feb. 14.

Maier Gives Musical Journey

Hundreds of children and grown-ups were treated to a Musical Journey to the Land of Schubert and Mozart at the Sheldon Auditorium on a Saturday afternoon by Guy Maier, under the auspices of the Piano Teachers Round Table. In his inimitable way, Mr. Maier made the program one of intense interest.

John Halk, violinist, assisted by Mrs. Frank A. Habig at the piano, recently gave the second of his *Sonata Evenings* at the Coronado Hotel, the program being devoted to Franck's *Sonata in A*, the *Third Sonata of Delius* and the *Suite Populaire Espagnol* by de Falla. A large audience enjoyed this entertaining program.

Mr. Halk and Mrs. Habig were also soloists at the regular monthly meeting of the Musicians Guild, playing several sonatas. Albert Rappaport, tenor, recently appeared in a program of Jewish music before the Y. M. H. A.-Y. W. H. A., dividing his recital into three parts: Folk Songs in Yiddish, Sacred Songs and Songs of the Synagogue, and Operatic Arias and Secular Songs.

SUSAN L. COST

NEWARK FORCES HEARD

Civic Symphony Orchestra Under Philip Gordon Is Applauded

NEWARK, N. J., Feb. 20.—An audience that filled the South Side High School Auditorium heard the ninth concert of the Newark Civic Symphony Orchestra under the direction of Philip Gordon on Feb. 16. Vociferous applause compelled the conductor to bring the orchestra to its feet after almost every composition.

Betty Etkin, violinist, was enthusiastically received for her playing of Wieniawski's *Concerto in D Minor*. Mr. Gordon, in the dual role of conductor and lecturer, led the performance from memory. The program included the *Overture to Der Freischütz*, the second movement from Tchaikovsky's *Fifth Symphony*, and the *Prelude to the Third Act of Die Meistersinger*.

WORCESTER ENJOYS ORCHESTRAL EVENTS

Cleveland Forces and Local Group Heard—Benefit Concert Draws

WORCESTER, Feb. 20.—During the last fortnight, an admirable concert by the local Philharmonic group served to whet the appetite of Worcester music-lovers for the solid fare offered by the Cleveland Orchestra the following week.

The fifty-five members of the Worcester Philharmonic Orchestral Society have traveled far under the leadership of Albert W. Wassell and the fifth public concert of the organization on Feb. 8 at Horticultural Hall was wisely conceived and charmingly executed. The large and responsive string choir was featured in Bach's *Wachet Auf*, and in the Beethoven *Variations on La ci darem la mano* from Mozart's *Don Juan*, arranged for string orchestra by Michael Press. Hollis Arthur Dann, young Worcester pianist now carrying on advanced studies at the David Mannes School in New York, won an ovation of flattering proportions as soloist in the Saint-Saëns *Concerto in G Minor*, the orchestra co-operating admirably. The ensemble was heard to advantage in Haydn's *London Symphony*, also in Debussy's *Arabesque*, No. 2, and in the Eurynthe *Overture*.

The Cleveland Orchestra with Nikolai Sokoloff conducting was enthusiastically received at Mechanics Hall on Feb. 13, this marking its third successive season of Worcester engagements under the auspices of the local Civic Music Association. The first part of the program was devoted to Tchaikovsky's *Fourth Symphony* and the remainder consisted of Wagnerian excerpts, including the *Bacchanale* from *Tannhäuser*, Siegfried's *Rhine Journey* and the *Prelude and Love Death* from *Tristan und Isolde*.

Benefit Concert Given

Approximately 6000 cans of food were turned over to the Associated Charities to be distributed to the needy of the city, as the result of a "Good Turn Concert" sponsored by the Worcester Area Council, Boy Scouts of America, at Mechanics Hall on Feb. 9. No money was accepted, but admission fees consisted of four or more tins of canned goods per person.

About 1000 people attended the program, featuring the Civitan Choral Society, Ralph M. Warren, director, with Mrs. Olive H. Wainwright as soloist; the Rotary Glee Club, Edwin L. Smith, director, and Rotary Club Orchestra, Harry L. Felton, conductor; Worcester Symphony Orchestra, Daniel A. Silvester, director; Kiwanis Glee Club, Elliott A. Santon, director; Worcester State Teachers' College Glee Club,

Grace A. Kendrick, director, the Lynch Xylophone Trio, and a finale by the Boy Scouts. Howard M. Booth is president of the local council, M. Whitin Whit-tall headed the committee on arrangements. C. Vernon Inett, acting as master of ceremonies, made this timely comment: "You have paid real money many times for canned music, but tonight you are paying canned stuff for real music."

The second free concert offered by the trustees of the Worcester Art Museum this season was given on Feb. 12 by the Boston Symphony Orchestral group, Paul Shirley, conductor. Gaston Elcus was concertmaster. The composers represented were Tchaikovsky, Wagner, Delibes, Dvorak, Humperdinck, and Grieg. G. Mager, trumpeter, was the featured soloist.

JOHN F. KYES

MUSIC CLUB IN UTICA OPENS TICKET CAMPAIGN

Sorority Bestows Gift on Charities— Rome Association Elects Officers— Trios Heard

UTICA, N. Y., Feb. 20.—Members of the B Sharp Musical Club are conducting a campaign in Central New York to sell tickets for the three Community Concerts sponsored by the club for 1933-34. The price of season tickets has been reduced from \$6 to \$5. Margaret Griffith is chairman of the concert committee.

Gamma Chi Sorority bestowed a gift of \$1,700 on four local charities. The money was raised at the recent John McCormack concert and the Christmas charity ball.

At a meeting in Stanwix Hall, the Rome Civic Music Association elected the following officers: George W. Cassell, president; Rexford D. Colburn, vice-president; Mrs. Arthur S. Evans, recording secretary; Mrs. Frederick E. Greene, corresponding secretary; Nathan B. Spear, treasurer.

A new trio, which is attracting favorable attention in the Mohawk Valley, is the Neapolitan Trio. The members are: Helen Knutty, harpist; Susie Pricola, violinist, and Irene White, flutist. The Apollo Trio recently gave a recital at the Yahnundasis Club.

The Etude Club recently sponsored a program of vocal and instrumental music for the Central New York Association for the Blind at the Mohawk Valley Consistory Building.

A series of ten piano compositions written by himself, which he said were prompted by moods growing out of the depression, were played by Ellis K. Baldwin when Dr. George Barton Cutten, president of Colgate University, addressed the men of First Church on that subject.

E. K. B.



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New York's Concert Fortnight

(Continued from page 12)

In an Arbour Green.....Peter Warlock
The Fiddler.....Norman Peterkin
The Nightingale has a Lyre of Gold;
I Arise from Dreams of Thee.....Debussy
Im Abendrot; Am Feierabend.....Schubert
Intermezzo; Wanderlied.....Schumann
Der Tambour; Der Gärtner.....Wolf
Freundliche Vision; Wie sollten wir geheim
sie halten.....Richard Strauss
My Lady Walks in Loveliness.....Charles
The Fisher's Widow.....Clara Edwards
Symphony in Yellow.....Charles T. Griffes
Go Lovely Rose; Serenade
John Alden Carpenter

Mr. Jagel disclosed abilities as a recitalist that were by no means second to his qualities as an operatic tenor. His musicianship, restrained interpretation and consistently good tone production won him deserved applause from an enthusiastic audience. Equally at home in the English songs with which his program commenced, the lieder of Schubert, Schumann, Wolf and Strauss, and the modern American works, he proved himself an artist of varied capabilities and sterling natural gifts. Mr. McArthur was an adroit and musically mature accompanist. Y.

Guitarist Heard in Second Concert

Luise Walker, Viennese guitar virtuoso, made her second New York appearance in the Biltmore Theatre on the afternoon of Feb. 12. Her song program contained works by Bach, Sor, Tarrega, Schumann, Mozart and others. Miss Walker again revealed a technical mastery of her instrument. Her interpretations were of great delicacy and smoothness, and her personal charm moved the large audience to frequent demonstrations of good will. Z.

Giorni Work Given Premiere

Aurelio Giorni's Intermezzo in D Flat, dedicated to the New York Chamber Music Society, of which Carolyn Beebe is founder and president, was heard for the first time at this organization's fourth concert of the season in the Hotel Plaza on the evening of Feb. 12. An enthusiastic reception was accorded the work, and the composer took several bows from the audience.

Maria Kurenko, soprano, as assisting artist, sang works by MacDowell, Stravinsky and Gretchaninoff, and appeared as soloist in the Toast Song of Glazounoff for voice, piano, strings and wind. She was in excellent form, sang brilliantly and was received with acclaim.

Other works performed by the ensemble, which displayed throughout the evening great suavity of tone and thorough understanding of its musical problems, were: Mozart's Eine Kleine Nachtmusik, the Brahms Horn Trio (with Bruno Jaenicke in the horn part), and Saint-Saëns's Caprice sur des Airs Danois et Russes. Y.

Grete Wiesenthal Makes Debut

Grete Wiesenthal, Viennese dancer, assisted by Willy Franzl and Martha Wiesenthal's String Ensemble, gave her first New York recital in the Biltmore Theatre on the evening of Feb. 12. She has a personality of great charm; and in her dances to music by Johann Strauss, Schubert, Beethoven, Salmhofer and Josef Strauss, she showed a subtle feeling for the requisite atmosphere. The Beautiful Blue Danube Waltz was given a sprightly choreographic rendition, and a tragic version of Schubert's Tod und Das Mädchen was much admired. An enthusiastic audience greeted the ballerina. G.

Prodigy Gives Second Recital

Paul Musikonsky, ten-year-old violinist, appeared in his second New York recital in the Town Hall on the evening of Feb. 12. Jacques Pintel was the accompanist. A program of considerable difficulty included the Vitali Ciaccona, Jules Conus's Concerto in E Minor, and shorter works by Joseph Achron, Schubert, Godowsky-Press, and Edward G. Simon. Master Musikonsky showed the elements of a promising technique and a creditable tone. He was very cordially applauded. Z.

Beethoven Association Program

Beethoven Association. Participating artists: Ninon Vallin, soprano; Bruno Walter, pianist; the Roth Quartet, Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz; Kurt Ruhrseitz, accompanist. (T. H.) Feb. 13, evening.

Air from Thésée.....Lully
Air from Iphigénie in Tauris.....Gluck
De rêve; De grève; De fleurs; De soir
Debussy

Mme. Vallin
Trio in B Flat, Op. 97.....Beethoven
Messrs. Walter, Roth and Scholz

This proved to be one of the most enjoyable programs the Beethoven Association has offered this season. The Beethoven quartet chosen by the Roth players, one of the shorter works in the form, was played in the finely sensitive and communicative manner characteristic of this group of artists. The audience was grateful to Mme. Vallin for extending her contribution after the program had gone to print to include the Lully and Gluck airs, both of which, striking in contrast as they are, were sung with the authority and the mastery of style of a rare musician. Equally fine in a different field was the French soprano's delivery of Debussy's four long examples of "lyric prose," written before the composer had quite rid himself of self-consciousness in the style he was developing. They were presented by Mme. Vallin with a penetrating understanding of the essential mood of each and subtly adjusted tonal nuance. The audience tried vainly to induce the artist to break the "no encore" rule.

A warm demonstration was likewise accorded Mr. Walter and Mr. Roth and Mr. Scholz for their engagingly spontaneous performance of the Beethoven trio. They were especially successful in projecting the poignant beauty of the Andante Cantabile and the ingenuous gaiety of the last movement. Mr. Ruhrseitz deserved special appreciation for his able co-operation with Mme. Vallin. C.

Addison Jones Makes New York Bow

Addison Jones, pianist, made his New York debut in a recital in Steinway Hall on the evening of Feb. 13. With great vigor and unquestionable technical ability he presented a well chosen program which included the Bach-Busoni Toccata in C, Schubert's Impromptu in A Flat, Three Waltzes and the Paganini Variations of Brahms, two Etudes and a Mazurka by Chopin, Stravinsky's Danse Russe, and Liszt's Paganini Etude in E Flat and Fantasia quasi Sonata. His interpretations were, in general, distinguished by intelligence and discrimination. Particularly admired by the good-sized audience were the Schubert and Brahms works which were performed with serious and conscientious regard for their musical values. Enthusiastic applause rewarded the artist. G.

Musical Art Quartet Heard Again

Musical Art Quartet: Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Roemaet-Rosanoff. (T. H.) Feb. 14, evening.

Quartet in G, Op. 64, No. 4.....Haydn
Interludium in modo antico.....Glazounoff
La oración del torero.....Turina
Scherzo from Quartet in E Flat,
Op. 44, No. 3.....Mendelssohn
Quartet in C, Op. 59, No. 3.....Beethoven

This was an unusually diversified chamber music program. Presented in the ideally intimate manner the Musical Art Quartet has adopted, with no lights excepting the lamps required for the music, it obviously afforded keen enjoyment to the large audience. The members adapted their range of dynamics admirably to the essential framework of the Haydn work, revealing sensitive sympathy with its characteristic spirit and skill in the delicate nuancing demanded, and then drew more exhaustively upon their tonal resources for the impressively sombre Interludium from Glazounoff's Five Novelettes and the Spanish coloring of the Turina piece.

The performance of the Beethoven quartet was somewhat less finished technically and less rounded musically than that of the Haydn, but the Mendelssohn Scherzo



Louis Persinger Was Heard in One of the Juilliard Chamber Music Concerts

was played with engaging sparkle and lightness. C.

Iturbi Gives Final Recital

Jose Iturbi, pianist. (C. H.) Feb. 14, evening.

Sonata in A Minor (K 311).....Mozart
Sonata in C Sharp Minor Op. 27, No. 2
.....Beethoven
Sonata, Op. 58.....Chopin
Sonatine.....Ravel

With the exception of the Beethoven "Moonlight" Sonata the program represented a complete change from that previously announced. Mr. Iturbi gave a suave and serene performance of the Mozart work, revealing its subtleties of nuance and phrase in his most polished manner. The Beethoven work, sufficient of a war horse by this time, was given an interpretation that brought it into new perspective as the truly great composition that it is. And that was a feat of no mean order.

The Chopin Sonata met with tremendous response from the audience. Its richness of texture and pianistic aptness made it an ideal vehicle for Mr. Iturbi's outstanding technical abilities. Finally the delightful Sonatine of Ravel, a delicate little composition with an artificial and sophisticated frailty like that of fine lace-work, was handled with the utmost regard for balance and exquisitely adjusted performance. Great enthusiasm at the end of the program caused Mr. Iturbi to add several encores. G.

Rubinstein Club Gives Program

The Rubinstein Club gave a concert in the ballroom of the Waldorf-Astoria on the evening of Feb. 14. The chorus, under the able conductorship of Dr. William Rogers Chapman, sang works by Bach, Pearl G. Curran, Lauterbach, Richard Strauss, Anton Arensky, Rasbach, Richard Kountz, Victor Herbert and Mascagni. Arrangements by Carl Deis, A. Walter Kramer, Victor Harris, and others were represented in this list.

Elsa, Maria and Grete Hilger, composing the Hilger Trio, appeared as assisting artists, presenting the Brahms Double Concerto for violin and cello with piano accompaniment, and a Trio by Henry Hadley composed especially for this group. The Hadley Trio was particularly well received, proving a work of much melodic interest. Ruth Mock, soprano, was heard in O Don Fatale from Verdi's Don Carlos, receiving enthusiastic applause, and Elsa Hilger played Tchaikovsky's Rocco Variations for cello with great success. The program closed with the New Waldorf Astoria March by Dr. Chapman in which both performers and audience joined heartily. Y.

Dorothy Bowen Sings Varied Program

The Women's Graduate Club of Columbia University presented Dorothy Bowen, soprano, in a recital in the McMillin Academic Theatre on the afternoon of Feb. 15. Carroll Hollister provided able accompaniments. First on the program came With Verdure Clad from Haydn's The Creation. A group of lieder by

Marx, sung with excellent style and warm breadth of tone, followed. Songs by Debussy, Cilea, Castelnuovo-Tedesco, Alice Barnett, Marion Jennings, John Alden Carpenter and Bainbridge Crist succeeded this group. The close of the list was brought up by A. Walter Kramer's Unto all Things Voice is Given, and Let the Shooting Stars Play Tag; and Robert Yale Smith's April Moods, Evening and Nature's Holiday. Throughout the evening Miss Bowen delighted her audience with the natural quality of her vocalism, the depth of her musical understanding and the individuality of her interpretations. G.

Eunice Norton Gives Unhackneyed List

Eunice Norton, pianist. (T. H.) Feb. 15, evening.

French Suite in E.....Bach
Sonata in A Flat.....Weber
Three Etudes, Op. 37.....Hindemith
Etudes Symphoniques.....Schumann

This exceedingly interesting program was presented before a very appreciative audience with great seriousness of mood and remarkable command of musical values. Miss Norton possesses a fluent, technique and sensitive style. The Bach work had an interpretation of reserve and balance. A sustained mood of objectivity lent it a clarity which, while it may have tended toward coldness, was none-the-less highly appropriate.

The very rarely heard Weber Sonata was delightful for its vigor and vivacity. The three etudes of Hindemith were listed as first performances in America. They were delineated by the young pianist with marked subtlety and understanding. The Etudes Symphoniques provided a brilliant close, and were received with an enthusiasm that called for several encores. Z.

Noah Bielski Plays Paganini

The Paganini-Wilhelmj Concerto in D was the outstanding work on the program of Noah Bielski, eleven-year-old violinist, in his Carnegie Hall recital on the evening of Feb. 15. Showing truly astounding technical facility for one so young, Master Bielski gave the work a very creditable performance. Some improvement over his playing in his debut concert of last season was noticeable, particularly in the matter of intonation. Other works on the program included the Vitali-Auer Ciaccona, the Ballade et Polonaise of Wieniawski and a group of shorter compositions by Tchaikovsky-Auer, Isidor Lato and Ysaÿe. A large audience betrayed great enthusiasm and several encores were added at the end of the program. Emanuel Bay was an accompanist of notable qualities. G.

Chamber Music at Juilliard

A notably high standard of ensemble playing was maintained throughout the sixth concert in the series of weekly chamber music recitals given at the Juilliard School of Music by members of the faculty and students. The program of Feb. 15 consisted of the Mozart Quartet in B Flat, played by Louis Persinger and Marjorie Fulton, violinists; David Dawson, violist, and Virginia Quarles, cellist; Kreisler's Quartet in A Minor, played by Mr. Persinger, Dorothy Mintz, Mr. Dawson and Mildred Sanders, and, placed between these works, the Sonata in A for piano and violin, in which Marjorie Kerr joined Mr. Persinger.

Mr. Persinger's experienced and ripe musicianship was naturally a dominant feature throughout. The students associated with him in the quartets responded to his leadership with excellent results; and, in the Franck sonata, Miss Kerr ably collaborated with him in a performance that was technically admirable and musically well projected. The Kreisler work aroused much interest. Its occasional Viennese suggestions in the melodic material, and its engaging rhythmic effects proved so ingratiating as to deserve more frequent hearings. The audience warmly attested its enjoyment. C.

Creighton Allen Gives First Recital

Creighton Allen, pianist, gave the first of three recitals in Steinway Hall on the evening of Feb. 15. Mr. Allen, who is a native of Mississippi, disclosed a notable technique and powers of artistic discernment.

(Continued on page 20)

The Concert Fortnight in Manhattan

(Continued from page 19)

ment. His program included two ballades, the Intermezzo in C Sharp Minor and the Rhapsody in E Flat of Brahms, Schumann's Carnival and a final group of Chopin works. Playing with vigor and warmth, he made a distinct impression on his large and favorably disposed audience. The Schumann work in particular was played with keen sensitiveness to its varying moods. U.

Supervia Captures Audience in Spanish Program

Conchita Supervia, whose scintillating presence and charm of personality have made her popular in this vicinity, reappeared in her program of Spanish songs at the Town Hall on the evening of Feb. 16, and gave a capacity audience a marvelous time.

In the traditional popular melodies arranged by Spanish composers, such as de Falla's Seven Popular Songs, in the songs of the comparative past, and in the present-day melodies by Halpiter and others, Mme. Supervia constantly delighted with her brilliant vocal powers, her ability as an actress, her gay costumes and her vital personality. One of the best ways to see Spain vicariously, we should imagine, is to go to a Supervia concert.

Ivor Newton was the capable accompanist. F.

Jeritza; Rossi; Sukoienig Heard

Maria Jeritza, soprano, Martino Rossi, baritone, Sidney Sukoienig, pianist, and the Nathan Ensemble Concertante were the artists in a program presented in the Park Avenue Synagogue on the evening of Feb. 16. The evening opened with Chopin's Sonata in B Minor played by Mr. Sukoienig. Mr. Rossi next sang arias by Handel, Scarlatti and Mozart. The Vivaldi-Nachaz Concerto in A Minor for violin followed, played by Morris Nathan accompanied by the ensemble.

Mme. Jeritza appeared in two arias, *Dich Teure Halle* from *Tannhäuser*, and *Pace, Pace* from Verdi's *La Forza del Destino*. Much enthusiasm greeted the eminent soprano, who sang with her customary mature artistry. Mr. Rossi was heard next in the Monologo from Giordano's *Andrea Chenier* and Mr. Sukoienig performed three shorter compositions by Schubert-Liszt, Liszt-Busoni and Chopin respectively. Warm response brought forth two encores. Mr. Rossi closed the program with songs by Cimara, Quilter and MacFadden. A large and well disposed audience attended the concert. Accompanists were Edwin McArthur for Mme. Jeritza and Paul Eisler for Mr. Rossi. U.

Paderewski on the Heights

Ignace Jan Paderewski, pianist. (C. H.) Feb. 18, afternoon. All-Chopin program.

Fantasia, Op. 49
Two Nocturnes, Op. 27
Four Preludes, Nos. 17, 16, 21 and 24
Sonata in B Flat Minor, Op. 35
Ballade in F Minor, Op. 52
Three Etudes, Nos. 6, 8 and 12, Op. 25
Scherzo in C Sharp Minor, Op. 39
Polonaise in E Flat Minor, Op. 26
Two Mazurkas, in B Flat Minor, Op. 24, and D, Op. 33
Grande Valse Brillante, Op. 18

This was a big day for the Chopinzees. They had the program all to themselves. More than that they had Paderewski. His was one of the very few recitals of the year that have resulted in ticket seekers being turned away.

It was perhaps the only one in which the audience stood up to greet the recitalist. This audience was as unusual as it was large. Many pianists were on hand to hear a super-pianist. Some, at least figuratively, shook their heads. But with the shakes went a prodigious pounding of palms. Rapt attention was the order of the day. The arguments came later.

Meanwhile there had been an ascent of Mount Olympus, a little laborious at first, with thunders right and left—principally left. Once the rarefied regions were reached, the greater number of those who went along, irrespective of some confusion



Toscha Seidel Returned After Three Seasons To Delight a Large Audience with Some Fine Violin Playing

and minor slips along the way, were permitted to remain a long time with their heads above the clouds.

The recital was typical of the later Paderewski in that after his fingers had warmed to their task his technique was much cleaner, his tone more limpid, his balance of voices more unclouded, his rhythms more just, than at the outset. From the first his approach was bardic, heroic, flame-girt. His conceptions were the lofty and poetic ones that have made Paderewski a titan among pianists, at his technical best or his technical worst. Only a pianistic Beckmesser could carp on the blemishes in so tremendous a performance as that of the Sonata. The tenebrous coloring of the "wind over the graves" section after the funeral march—the march itself taken at a somewhat accelerated pace—was an achievement in mood projection to put out of mind the impeccable playing of many a brilliant technician. Nor was this transcendent mood projection confined to the more heroic moods. Even before the fingers were at their most responsive, as they were by the time he had reached the Scherzo, the Nocturnes in C Minor and D Flat were evocations of a world of enchantment to which the imagination and not lush sentimentality was the open sesame. The recitalist played the entire program with but one break. When called back for the inevitable extras, he began with an additional Chopin group, presented with as scant a pause as possible with little heed for the applause. T.

Myra Hess Plays Beethoven and Brahms

Myra Hess, pianist. (T. H.) Feb. 19, afternoon.

Bagatelles, Op. 33, Nos. 1, 2, 3, 4, 5, 7;
Op. 119, No. 11; Op. 126, No. 3
Sonata in A Flat, Op. 110.....Beethoven
Intermezzos in B Minor, E Minor, C and E Flat; Rhapsody in E Flat, Op. 119
Variations and Fugue on a Theme by Handel.....Brahms

Miss Hess's last recital of the season drew a large and discriminating audience, which gave every evidence of thoroughgoing approval of her exquisite artistry. Throughout her program she played with the balance and technical mastery for which she is justly noted. The unquestioned quality of her purely pianistic gifts never caused her for a moment to degenerate into mere virtuosity. Sustaining a high plane of intellectuality, Miss Hess presented her audience with interpretations of the most distinguished variety. The Beethoven Sonata was performed with carefully adjusted relation in all its parts and was built up into an organic whole that made a deep impression. The Brahms group elicited an unusual demonstration of enthusiasm, and the Variations and Fugue closed brilliantly a memorable recital. G.

Toscha Seidel Returns

Toscha Seidel, violinist. Herbert Jaffé, accompanist. (C. H.) Feb. 19, afternoon.

Sonata in E Minor.....Vivaldi
Sonata No. 10 in G.....Beethoven
Poème.....Chausson
Praeludium and Allegro.....Pugnani-Kreisler
Pièce en forme de Habanera.....Ravel
Une chasse.....au loin.....Gaubert
Perpetuum Mobile.....Novacek

After an absence of three years from the recital field, Mr. Seidel was cordially welcomed. With flawless technical finish, and obvious qualities of taste and musicianship, he presented a program which, while offering little in the way of novelty, provided nevertheless a fine medium for the display of his distinguished abilities.

The Vivaldi Sonata, arranged by Salmon, was played with control and an appropriate economy of dynamics. The Beethoven showed a well constructed and deeply moving interpretation. The Chausson Poème was performed with a true feeling for its delicate romanticism. The final group of shorter compositions was excellently given, the Novacek Perpetuum Mobile forming a finale of fitting brilliancy. Mr. Jaffé proved an accompanist of outstanding qualities. Several encores were added to the printed program in response to prolonged applause. U.

Edward Lay Gives First Recital

Edward Lay, baritone, appeared in his initial New York recital in the Barbizon Plaza on the afternoon of Feb. 19. Mr. Lay, who studied extensively in Europe and had had a previous New York appearance in the role of Pietro in a production of von Suppé's *Boccaccio* in 1931, disclosed a pleasing and well handled vocal mechanism and notable musical taste. His program included a group by Torelli, Strozzi, Bottegari, and Mozart, a group in English comprising songs by Carpenter, Cyril Scott, Eric Thiman and Gordon Slater, an interesting cluster of French songs by Duparc, Paladilhe, de la Presle and Milhaud, and three German songs of lighter mood by Benatzky, Eysler and Lehar. His able accompanist was Carroll Hollister. A large and friendly audience attended. Z.

Deck and Haigh Give Joint Program

Ida Deck and Andrew Haigh were heard in an interesting program of two-piano music on the afternoon of Feb. 19 in the Barbizon. Miss Deck and Mr. Haigh are a remarkably self-contained piano team, giving minute attention to co-ordinated nuance and rhythm, and showing a distinct flair for original interpretations.

The program included works by Schumann, Rachmaninoff, Bax, and Infante, and a group of three dance numbers in the old style composed by Mr. Haigh. Y.

Walter Gieseeking Again Acclaimed

Walter Gieseeking, pianist. (C. H.) Feb. 19, evening.

Partita, C Minor No. 2.....Bach
Three Sonatas: C, A, G.....Scarlatti
Sonata in C, Op. 53 (Waldstein).....Beethoven
Three Intermezzi: Op. 118 No. 1; Op. 118 No. 6; Op. 119 No. 3.....Brahms
Ballade in A Flat.....Chopin
Sonatina.....Casella
Three Preludes: La fille aux cheveux de lin; Feuilles mortes; General Lavine.....Debussy
Alborada del Gracioso.....Ravel

Mr. Gieseeking's devoted following increases in this country every year, and on this occasion a large and distinguished house gathered to pay him homage. His inimitable art graced a program which was mainly designed to display it. In his own kingdom there is no one to surpass this delicate miniature painter, whose lovely purring tone and infinitesimal gradations of color have a distinction all their own. It would be hard to ask for anything more than the perfection of the Scarlatti pieces. One Brahms Intermezzo, in particular, the Op. 119, had a lilting beauty seldom given it at other hands; the Debussy was delightful, the Ravel brilliant.

On a larger scale, the Chopin Ballade showed the best results, although it would have benefitted from a grander, more romantic style than is Mr. Gieseeking's. The Beethoven revealed some beautiful and sensitive playing, but the great sweep of the work was not attained.

But for the most part, it was an evening of great musical pleasure. It is always a



Martha Baird Was Well Received in a Program of Chopin and Brahms

joy to hear dexterous and clean playing, and when Mr. Gieseeking's own peculiar talents are added to such facility, the reward is great, indeed. Q.

Martha Baird Plays Brahms; Chopin

Martha Baird, pianist. (T.H.) Feb. 19, evening.

Rhapsody in G Minor, Op. 79; Capriccios in F Sharp Minor and in B Minor, Op. 76; Six Hungarian Dances.....Brahms
Sonata in B Flat Minor.....Chopin
Ballade in F, Op. 38; Nocturne in B, Op. 62; Five Mazurkas: Op. 41, Nos. 1 and 4; Op. 17, Op. 24 and Op. 33; Scherzo in C Sharp Minor, Op. 39.....Chopin

This was Miss Baird's only recital of the current season. She disclosed a fluent technique and sensitiveness of touch which placed her definitely as a pianist of marked natural gifts. And further, her playing, especially in the Chopin works, showed a grasp of musical values which was out of the ordinary.

The Brahms works with which the program opened were performed with grace and mature style. The B Flat Minor Sonata of Chopin, the highlight of the evening, had a warm and moving interpretation. A large audience showed frequent enthusiasm. G.

Olga D'Allaz Gives Costume Recital

Olga D'Allaz displayed a pleasing voice and an unusual ability to convey the authentic values of Eastern European folk music in her costume recital in the Lyceum Theatre on the evening of Feb. 19. Boris Kogan was her excellent accompanist. Mme. D'Allaz's program, which was made up of songs and stories ranging in origin from the Baltic to the Black Sea, comprised a group from Roumania, a group from Poland, a group of Tatra Mountain Songs, a Czechoslovakian group and a group of Roumanian Gypsy songs. To the evident delight of her audience Mme. D'Allaz sang, recounted and explained throughout this program, bringing a true appreciation for this exotic music to her audience. Particularly interesting was the Byzantine Princess Song, with words by Queen Marie of Roumania, which was especially written for and dedicated to Mme. D'Allaz.

Sheridan Russell, English 'cellist, played several incidental solos. He also was accompanied by Mr. Kogan. Both Mme. D'Allaz and Mr. Russell were received with great cordiality by an audience that was unstinting in its applause. Z.

Florence Page Kimball Heard

Florence Page Kimball was heard in recital in Steinway Hall on the evening of Feb. 20, when she displayed a soprano voice of attractive lyric quality, light in texture, but refreshingly true to pitch in the upper range, albeit less dependable in this respect in the middle register. Her program was for the most part well chosen, (Continued on page 25)

Performances of High Interest Fill Metropolitan's Span

Eide Norena Makes Successful Debut in La Bohème—Leider Heard in Parsifal and Götterdämmerung—Crooks Wins Ovation in First Appearance—Olszewska Sings Venus in Cycle Tannhäuser—Sonnambula Re-enters Repertoire

A PART from the revival of L'Amore dei Tre Re reviewed elsewhere in this issue, Parsifal and Sonnambula were the only works heard for the first time this season at the Metropolitan. Richard Crooks made his debut with the company as Des Grieux. Eide Norena strengthened the good impression made in La Bohème by an excellent Juliette. Emperor Jones had two repetitions both of which drew large audiences. Dorothee Manski saved a Siegfried performance by substituting for Frida Leider as Brünnhilde, singing the role for the first time anywhere.

Emperor Jones, the Fifth

The fifth showing of Gruenberg's opera in which Lawrence Tibbett scores so heavily as the Emperor Jones was given on the evening of Feb. 8. It differed in no wise from previous representations and earned recall after recall for its chief character. Tullio Serafin conducted.

In the Pagliacci which preceded, the leading singers were Editha Fleischer, Edward Johnson, Armando Borgioli, Alfio Tedesco and Claudio Frigerio. Vincenzo Bellezza conducted.

Ring Continues with Siegfried

A continuation of the matinee Ring cycle, the Siegfried of the afternoon of Feb. 9 was notable for two important replacements. Dorothee Manski was called on at the last minute to assume the responsibilities of the part of Brünnhilde in place of Frida Leider, indisposed. Friedrich Schorr was heard to advantage as the Wanderer, a part which was originally scheduled for Ludwig Hofmann. Lauritz Melchior as Siegfried, Marek Windheim as Mime, Gustav Schützendorf as Alberich, Siegfried Tappolet as Fafner, Maria Olszewska as Erda, and Editha Fleischer as the Forest Bird completed a cast of uniform excellence. Admirable work was done by each of these artists. The performance was altogether a memorable one. Artur Bodanzky conducted. G.

Eide Norena Bows as Mimi

Eide Norena, Norwegian soprano new in Metropolitan circles, made her debut here as Mimi in La Bohème on the evening of Feb. 9. Mme Norena, who made her original debut in Oslo, has previously been known to many of the leading operatic audiences of Europe, including those of the Paris Opéra and of La Scala. She has likewise sung with the Chicago Opera Company. She sang the part of the Parisian seamstress on this occasion with great charm, revealing a voice of eloquence and a sure sense of dramatic values. Exquisite delicacy of phrasing and beauty of tone made her performance a memorable one. A captivated audience received her with acclaim.

More or less familiar in the cast were Giovanni Martinelli as his usual excellent Rodolfo, Nina Morgana as a piquante Musetta, Armando Borgioli as Marcello, Tancredi Pasero as Colline, and Claudio Frigerio as Schaunard. Remaining parts were taken by Messrs. Altglass, Ananian, Malatesta and Coscia. Vincenzo Bellezza conducted. P.

Fifth Traviata Has Familiar Cast

The fifth Traviata of the season on the evening of Feb. 10, enlisted the services of Lucrezia Bori as Violetta, Frederick Jagel as Alfredo, and Richard Bonelli as the elder Germont. The venerable Verdi opus flowed melodiously through its four acts in moving, if familiar, style. Miss



Carlo Edwards

Richard Crooks Entered the Metropolitan as des Grieux in Massenet's Manon

Bori was in good voice and gave her part a delineation of delicacy and appeal. Mr. Jagel presented an expressive version of the love-stricken hero, and the work of Mr. Bonelli, particularly in the second act, was distinguished and well received. Remaining in the cast were Elda Vettori as Flora, Philine Falco as Annina, Angelo Bada as Bastone, Alfredo Gandolfi as the Baron, Millo Picco as the Marquis and Paolo Ananian as Doctor Grenvil. Tullio Serafin conducted. S.

Sonnambula Is Presented

Bellini's La Sonnambula was given on the afternoon of Feb. 11 after an absence of a season from the Metropolitan boards. Lily Pons sang the part of Amina with éclat and glittering technique. She was very warmly received, and deservedly so. Giacomo Lauri-Volpi was a most effective Elvino, Ezio Pinza a reserved and distinguished Rodolfo, and Aida Doninelli excellent as Lisa. The parts of Teresa, Alessio, and the Notary were taken respectively by Ina Bourskaya, Louis D'Angelo and Giordano Paltrinieri. Tullio Serafin conducted. The performance, which was live and sparkling in almost every detail, was received with applause and frequent "Bravos!" Z.

Emperor Has Final Performance

The sixth and last performance of The Emperor Jones was given on the evening of Feb. 11, preceded by a performance of Hänsel und Gretel. It is reported that the opera in the course of its few productions brought larger gate receipts than any other of the current season. Lawrence Tibbett was, as on previous occasions, the chief protagonist. Pearl Besuner and Marek Windheim ably seconded him in other roles. Hemsley Winfield was the Witch Doctor. Tullio Serafin conducted.

In Hänsel und Gretel, Mmes. Fleischer, Sabanieva, Manski, Bampton, Besuner and Wakefield, and Mr. Schützendorf took part under the baton of Karl Riedel. G.



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Varied Program on Sunday

Excerpts from eight operas were heard in the program of the Sunday night concert on Feb. 12. Mmes. Manski, Falco, Mario, Vettori and Morgana, and Messrs. Laubenthal, Johnson, D'Angelo, Gabor, Wolfe, Tokatyan, De Luca, Tedesco, Anderson, Malatesta and Paltrinieri appeared. Wilfred Pelletier conducted. A large audience warmly greeted arias, duets and ensembles by Smetana, Puccini, Gounod, Wagner, Massenet and Rossini. Y.

Commemorative Parsifal Given

The fiftieth anniversary of Wagner's death was commemorated on the afternoon of Feb. 13 with a performance of Parsifal. The great ritual drama was presented before a capacity audience with dignity and artistic devotion.

Individual performances were in general of the very finest. Several of the principal roles were in new hands. Frida Leider proved a magnificent Kundry, singing with great beauty of tone and notable musicianship. Ludwig Hofmann as Gurnemanz was in the best tradition, Siegfried Tappolet was an impressive Titirel, and Friedrich Schorr was at his superb best as Amfortas. Lauritz Melchior as Parsifal exhibited consummate artistry as did Gustav Schützendorf in his portrayal of Klingsor.

Remaining parts in a cast of great distinction were taken by Rose Bampton, Angelo Bada, Louis D'Angelo, Helen Gleason, Philine Falco, Marek Windheim, Max Altglass, Nina Morgana, Dorothea Flexer, Editha Fleischer, Phradie Wells and Henriette Wakefield. Artur Bodanzky conducted with great effectiveness. G.

Faust Has Brilliant Cast

Claudio Frigerio replaced the indisposed Richard Bonelli as Valentine in the performance of Faust given on the evening of Feb. 13, and made a very favorable impression. Elisabeth Rethberg sang Marguerite, capping a generally excellent performance with a Jewel Song that drew unrestrained plaudits from a crowded house. Giovanni Martinelli provided the part of Faust with a glowing dramatic interpretation and some brilliant singing. Ezio Pinza, as Mephistopheles, was impressive; and Gladys Swarthout as Siebel, Henriette Wakefield as Martha, and Paolo Ananian as Wagner all gave highly creditable performances. Louis Hasselmans conducted a production which was distinguished as a whole for suavity and balance. Z.

Manon Is Repeated

A notably enthusiastic audience greeted the performance of Manon on the evening of Feb. 15. Lucrezia Bori was appealing in the title role, singing in her most limpid and ingratiating style. Giacomo Lauri-Volpi was the des Grieux of the occasion. Seldom has this able singer been heard to such advantage. Imbuing the part with great emotional depth, he presented his audience with a vocal interpretation and a dramatic characterization of the highest calibre. Giuseppe De Luca imparted great dignity to the role of Lescart, Léon Rothier was an outstanding Count, and Angelo Bada excellent as Guillot. Remaining in the cast were Aida Doninelli, Philine Falco, Dorothea Flexer, George Cehanovsky and Paolo Ananian. Louis Hasselmans conducted. G.



Eide Norena Made a Striking Impression in Her First Appearance in New York as Juliette

Lily Pons in Lakmé

Lakmé was given for the previously disappointed Thursday night subscribers on the evening of Feb. 16, with Lily Pons again in the title role, singing gloriously. The house was crowded and wildly enthusiastic, recalling the heroine time after time, and giving Giovanni Martinelli, the Gerald, an ovation. Gladys Swarthout sang Malika with pure tone and beautiful line, and Léon Rothier was an impressive Nilakantha. Others in the cast were Mmes. Doninelli, Falco and Flexer, and Messrs. Windheim, Cehanovsky and Altglass. Louis Hasselmans conducted effectively. F.

A Splendid Götterdämmerung

Concluding the Ring Tetralogy, but not the special cycle of Wagner matinees, an uncut Götterdämmerung was given with overwhelming effect on the afternoon of Feb. 17. The cast was as strong as the Metropolitan has assembled in many years for the performance of any Wagner work. Artur Bodanzky was much in the vein and his orchestra played with the freshness and enthusiasm that has particularly characterized this cycle, as compared to many of the more routine Ring performances. The stage was excellently handled, save that no attempt was made to realize the requirements of the concluding scene. There was no real suggesting of the burning of Walhalla and Grane had been dispensed with entirely, save for some back stage stamping of hoofs. Brünnhilde thus was left to make an unexplained exit at the close of the Immolation Scene that did not take her in the direction of the funeral pyre.

Because of the indisposition of Göta Ljungberg, Frida Leider resumed the role of Brünnhilde, which she lifted to heights of noble sing and convincing acting. It was an impersonation beautiful in its visual as well as its vocal line. The Waltraute scene was expressively sung by Maria Olszewska and the Guttrune of Dorothee Manski left nothing to be desired. The Norns and Nyxies also were admirable in their ensemble. Of the men,

(Continued on page 24)

Novelty by Weprik Is Introduced By Dobrowen on Philadelphia List

El Amor Brujo with Sophie Braslau as Soloist Also Featured—Program Consists of Russian Music—Club Gives Concert with Background of "Gay 'Nineties" — Unfamiliar Works Presented—Local Composers Have Representation

PHILADELPHIA, Feb. 20.—The American premiere of Alexander Weprik's *Lieder und Tänze des Ghetto*, and performances of Manuel de Falla's *El Amor Brujo* with Sophie Braslau as the splendid contralto soloist, have been features of Philadelphia Orchestra concerts under the mid-winter consulship of Issay Dobrowen. The program of the eighteenth pair, given on Feb. 3 and 4, was as follows:

Military Symphony.....Haydn
El Amor Brujo.....de Falla
Miss Braslau
Romeo and Juliet.....Tchaikovsky
Polovetsian Dances, from Prince Igor.....Borodin

Outstanding was the exotic de Falla suite. Miss Braslau sang from a seat in the front row of the orchestra, and the piano was likewise so positioned, indicating Mr. Dobrowen's desire to consider both voice and piano parts as orchestral rather than individual. The symphony had a vivacious reading; and the sombreness of the Tchaikovsky music and the barbaric splendor of the Russian dances were well brought out.

Jewish Material Employed

Following his penchant for the Slavic school, Mr. Dobrowen gave an all-Russian program on Feb. 10 and 11. The list was as follows:

Overture, Russian and Ludmilla.....Glinka
Lieder und Tänze des Ghetto.....Weprik
(First time in the United States)
Le Lac Enchanté; Kikimora.....Liadoff
Prelude and Persian Dance from Khovantchina.....Moussorgsky
Symphony No. 2, in B Minor.....Borodin

Weprik's composition, based on music of the Russian Jews, is the most sophisticated in this composer's development. It bears the date of 1927 and was published by the government of his country in 1929. Liadoff's two legends, not often heard, were very charming; and the Glinka and Moussorgsky and Borodin works were given effective interpretations.

Schelling Conducts for Children

The oboe and the English horn were exemplified at the children's concert given by the orchestra under the baton of Ernest Schelling on Feb. 1. Solos were given by Marcel Tabuteau and Robert Bloom, first desk men. Works

played included Brahms's Academic Festival Overture, and Casella's transcription of Balakirev's *Isamey*. The Blue Bells of Scotland was chosen for the "everybody sing" part of the program.

Hadley Gives American Premieres

For the monthly concert of the Pennsylvania Symphony Orchestra on Feb. 19 in Scottish Rite Hall, Henry Hadley went almost 100 per cent in his policy of presenting contemporary American compositions. This was quite the case so far as purely orchestral works were concerned, for he contrived an unusual and interesting program containing two works by living American composers. The third work on the program was Mendelssohn's Violin Concerto.

Further, the novelties had the distinction of receiving first performances anywhere. They were a Symphonic Overture by Otto Mueller of this city and the Symphony in D Minor by Herbert R. Boardman of West Somerville, Mass. Both composers were present and were cordially greeted. Mr. Mueller conducted his composition, which follows the strict overture form but is symphonic in development and musicianly in construction. The Boardman symphony, which Dr. Hadley read with much skill and sympathy, has a modernistic tinge and is written somewhat to a program, namely—the reflection of the ideas and ideals of the younger generation. This is particularly marked in the Scherzo, which is in the jazz idiom. There is a "motto" motif which recurs throughout all the movements. The work is ambitious and on the whole well accomplished, though the scoring is not invariably effective.

The soloist was Ralph Schaeffer, a fifteen-year-old Philadelphia lad recently returned home after a period of study abroad. He displayed the uncanny technical equipment which is possessed by so many youthful violinists of the day, and was well applauded.

Sentimental Songs and Ragtime

The fortnightly program of the Matinee Musical Club in the Bellevue Stratford on Feb. 14 was staged against a background of the "Gay 'Nineties." Garbed in the array of the period, Lois Davidson, soprano, sang sentimental songs of that day with much grace. Catherine Littlefield and Douglas Coudy of the Philadelphia Grand Opera Company danced, an especially appropriate number being Kerry Mills's Georgia Camp Meeting, one of the classics of ragtime.

Miss Davidson also sang Russian popular songs in their native text, and Miss Littlefield and Mr. Coudy were seen in charmingly artificial dances of old France. A string ensemble, led by Nina Prettyman Howell, offered a variety of well played items. The group consisted of Bertha Paine, Emily Comfort, Edith Brinton Garrison, Jeanne Modava, Helen Guernsey and Florence Weber.

Orpheus Club Gives Varied List

Alberto Bimboni led the Orpheus Club in the second subscription concert of its sixty-first season. The date was Feb. 15; and, as usual, the Academy of Music was filled. The club, a distinguished male chorus, was heard in several groups which revealed fine tonal quality and precision of attack and cessation, as well as convincing ability for interpretation. Mr. Bimboni conducted with a firm baton and secured always effective results. Early classics and a Russian cluster were especially well done; and the final part, devoted to lighter measures, was delightful.

Dorothy Fox, soprano, revealed a fine voice well adapted to lieder, especially those of Brahms which were featured. She sang also with good effect folk songs from the Kentucky Mountains as well as from England and Scotland. Capable accompanists were Ellis Clark Hamman for the chorus, and Edith Evans Braun for the soloist.

Harry Blank, baritone, appeared on Feb. 16 in the second of his series of lieder recitals in the Playhouse of the Plays and Players. He devoted his program exclusively to Brahms in honor of the composer's centenary, and proved a convincing and effective interpreter of some of the most difficult of the master's songs. He selected familiar things, such as *Botschaft*, and some which do not figure so often on recital programs, such as *Der Tod, das ist die kühle Nacht*, and *Nachtklang*. Viola Peters contributed accompaniments which were very fitting in their understanding of lieder background.

Mary Miller Mount and Elizabeth Gest, pianists, and Marguerite Barr MacClain, contralto, were heard in much unfamiliar music at the Feb. 2 concert in the Playhouse of the Plays and Players Club. Ravel's *Mother Goose Suite* was accomplished by the duo-pianists with unified co-operation. Their ensemble, in fact, was notable throughout the evening. Among their best contributions were Dupin's *Goldfish Bowl* and Miss Gest's interestingly developed *Morris Dance on Old English Airs*. Mrs. MacClain sang with distinction, especially in Borganoff's *Gypsy Airs* with the accompaniment arranged for two pianos, in Bizet's *Chanson d'Avril* and in Curran's *Nocturne*.

Duo-Pianists are Applauded

Ethel Bartlett and Rae Robertson gave a two-piano recital as the feature of the Jan. 31 concert of the Matinee Musical Club, revealing a perfection of technique and a unity which is unusual in such programs. They began with Bach, and one of their most enjoyed offerings was a paraphrase on melodies from *Die Fledermaus*. Also participating in this event were Leonor Weiss, soprano, and Veronica Sweigart, contralto.

On Jan. 29 the Art Alliance sponsored a program of religious music by local composers, whose works disclosed much talent. Cherubs at Play, the effective scherzo by Frances McCollin, which had already been heard in string form at a Simfonietta concert, made

Henri Verbrugghen To Join Carleton College As Chairman of Music



Henri Verbrugghen, Who Will Be Head of the Music Department of Carleton College

NORTHFIELD, MINN., Feb. 20.—Henri Verbrugghen, formerly conductor of the Minneapolis Symphony Orchestra, will join the faculty of Carleton College as chairman of the music department, it is stated by Dr. Donald J. Cowling, president. Mr. Verbrugghen, who is now in Europe, will begin his duties next September. He will have charge of the Little Symphony Orchestra, in addition to teaching history and appreciation of music and developing chamber ensembles.

an excellent organ piece as played by Marguerite Maitland, who also gave her own *Vesper Dream*. Two choral preludes and a *Siciliana* for organ were interpreted by their composer, Henry S. Fry.

Hilda Angel and Mildred Matthews sang sacred songs by William Timmings and Philip H. Goepf. Notable were *O Blessed Redeemer* by the former, and the latter's setting of *The Chambered Nautilus*. Anthems by Dr. Herbert J. Tily, H. Alexander Matthews, Miss McCollin and Mr. Goepf proved commendably craftsmanlike. W. R. MURPHY

Meeting Held to Discuss Examinations of Trinity College

A meeting in connection with the forthcoming annual examinations of Trinity College of Music, London, was held in the Dalcroze Hall on Feb. 13, under the chairmanship of Becket Gibbs. Speakers were Dr. Osbourne McConathy, Eric T. Clarke, Mrs. A. K. Virgil, Jennie Buchwald and others. The next meeting, open to the public, will be held in the same hall on Saturday afternoon, March 5.

Local centres for examinations have been established in Philadelphia, Boston, Columbus, Cleveland, Cincinnati, Pittsburgh, and Mount Vernon. The first of the school centres to be formed is at the Music School of Maria Wildermann, Staten Island. The controller of examinations from London, Edward d'Evry, will arrive on April 24 and will be entertained at a subscription dinner in the Beethoven Association rooms the following day.

PARIS.—Wilhelm Furtwängler is to conduct several Wagnerian operas at the Opéra here in June.

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PROVIDENCE GREETSCLEVELAND FORCES

Sokoloff Conducts Program with Bauer as Soloist—Local Groups Heard

PROVIDENCE, Feb. 20.—The Community Concert Association presented the Cleveland Orchestra, Nikolai Sokoloff, conductor, in the third concert of the present series in Loew's State Theatre on Feb. 14. The soloist was Harold Bauer, who gave a satisfying reading of Beethoven's Emperor Concerto for piano. The orchestra played the Overture to Der Freischütz, and the Second Symphony of Brahms. Wagner was represented by the Prelude to the Third Act of Lohengrin.

The orchestra also gave a children's concert in the afternoon, at which time Rudolph Ringwall, assistant leader, conducted. Various solo instruments were played for illustrative purposes. The program included excerpts from the Peer Gynt Suite of Grieg, the Prelude to Hänsel und Gretel, Le Rouet d'Omphale by Saint-Saëns and the Overture to Tannhäuser.

Returning after a lapse of two years, Paderewski gave a recital in Infantry Hall on Feb. 8. One of the largest audiences of the season listened to a program of Bach, Beethoven, Schumann, Chopin, Schelling, Liszt and the pianist himself.

Chopin Club Gives Musical Tea

The Chopin Club gave another musical tea in Churchill House on Sunday, Feb. 5. Elizabeth Congdon, pianist, assisted by Felix Fox of Boston at the second piano, played the Concerto in C Minor of Rachmaninoff. Lucy March Gordon, soprano, accompanied by Mabel Woolsey, sang songs by Rimsky-Korsakoff and Gretchaninoff, Clouds by Charles, Spring by Inglefritz, and Epic of the Sea from The Rabbit's Foot by Ruth Tripp. Miss Tripp was accompanist in the last-named work.

Bach's Concerto in D Minor for three pianos and string ensemble was played at a concert of the Clavier Ensemble at the home of Mrs. George St. John Sheffield on Feb. 12. The soloists were Margaret Dinand, Elizabeth Higgins and Dorothy Holmes Sperry. Arlan Coolidge led the ensemble. The Widor-Philipp Toccata was played by Avis Bliven Charbonnel and Beatrice Ward; Rabaud's La Procession Noc-

turne was interpreted by Fredda Fishman Brodsky and Ruth Campbell; and Gluck's Gavotte was presented by Bernice Berard and Doris Whale.

The first part of Messiah was sung by the choir of St. Dunstan's College under the leadership of Willard E. Retallick in St. Stephen's Church on Feb. 13. Soloists were Helaine A. Ames, Mrs. Marjorie A. Atkinson, Leroy F. Goodwin and Harry A. Hughes. The Rev. Walter Williams played the organ.

University Glee Club Appears

The fifty-fourth concert of the University Glee Club and the second of its twenty-second season, was given under the baton of Berrick Schless in Memorial Hall on Feb. 17. Outstanding choral items were Laudamus, a Welsh chorale arranged by Daniel Protheroe; and works by Handel, Joseph Mosenthal and Granville English. Jacqueline Salomons, violinist, was heard in Mendelssohn's Concerto and in shorter works, accompanied by Arthur B. Hitchcock. Mr. Schloss sang tenor solos, accompanied by the Glee Club in Drink to Me Only with Thine Eyes and in I'll Sing Thee Songs of Araby. The evening was brought to an amiable close with the singing of "after rehearsal" songs.

A. R. C.

LOUISVILLE APPLAUDS CHAMBER MUSIC LISTS

Rappaport Gives Recital—Local Ensembles Keep Interest of Audiences At High Pitch

LOUISVILLE, KY., Feb. 20.—Albert Rappaport, formerly of the Chicago Civic Opera, gave a recital entitled The Jew in Song, in the auditorium of the Y. M. H. A. on Feb. 20. His program consisted of five groups, Songs of the Synagogue, Songs Outside the Synagogue (including If With All Your Hearts from Elijah); Songs of Palestine, Jewish Modern Songs (several of a humorous character), and Folk Songs arranged by Kramer and Rothenburg. In intervals he gave historical data and other interesting items connected with the songs. Florence Montz was the accompanist.

The String Ensemble of the University of Louisville Music Department gave a program of Eighteenth Century music in costume on Feb. 7. The program included the Andante from Perceles's Concerto in F Minor; Mozart's Serenade; the Bach Brandenburg Concerto No. 4; Handel's Concerto Grosso for two violins and ensemble; Mozart's Concerto in D Minor for piano and strings with Sarah McConathy as soloist; a Mozart violin concerto, with Jane Glenn as soloist, and Haydn's Farewell Symphony. The concert was given in the Woman's Club Auditorium, conducted by Jacques Jolas, Dean of Music in the University, and Juilliard representative.

The newly reorganized Louisville Quintet Club gave its first concert in the Speed Memorial Art Museum with the following program: Schubert Trio in E Flat; Beethoven's Quartet Op. 18 in F; and the Franck Quintet for piano and strings. The personnel of the club includes Charles Letzler, first violin; Joachim von Buest, second; E. J. Wotowa, viola; Karl Schmidt, cello, and Jacques Jolas, piano.

The Y. W. C. A. Little Symphony Orchestra, directed by Ruth von Buest, was heard in the Y. W. C. A. Auditorium on Feb. 10. Lois Whelan, soloist, played the Handel Violin Sonata in A, accompanied by Grace Wilbur Best. K. W. D.

Eunice Norton Finds Orchestral Playing Brings Special Thrills

EUNICE NORTON, the young American pianist who made her debut in New York last year, may well get to be known as an orchestral pianist on the strength of her appearances this year alone. The list is impressive. First came the engagement with the Chicago Symphony, when she played a Saint-Saëns concerto with Frederick

for a youthful player. When she was very young, Myra Hess heard her play, and recommended her to Tobias Matthay. For several years afterwards, she studied in London with the master, and later with Artur Schnabel in Germany. It was nine years before she returned to this country. Minneapolis wanted to hear her immediately, so she gave them a concert.

Bach was her earliest love. Her first teacher—"or rather, my second, for my mother taught me first"—gave her Bach to play, and the love for contrapuntal music is her heritage from that. It gives her a special sympathy for the modern contrapuntalists and explains why she plays such composers as Hindemith with understanding.

After her recent New York recital, Miss Norton was signally honored by an invitation to play at the White House. This was on Feb. 21, and she chose Chopin and Liszt as her contributions to the gala program. E.



Eunice Norton, Young American Pianist Who Has Been Heard with Several American Orchestras This Year

Stock; then the Schumann Concerto with the New York Philharmonic-Symphony under Bruno Walter, and with the Boston Symphony under Koussevitzky.

Then Stokowski selected the Hindemith Concerto for her to play with the Philadelphia Orchestra, with his "liking for modernity," as Miss Norton expressed it.

Finally, she had one of those three-concerto evenings that mark high spots for a solo artist. This was in Minneapolis, her "home town," where a devoted public turned out to hear her play the Chopin F Minor, the Beethoven C Major and the Tchaikovsky. "It has a special thrill, this playing with orchestra," said Miss Norton. "To have that great body of instrumentalists as support, and to hear one's solo blend with the mass of orchestral tone is one of the most marvelous experiences for a young artist, I believe."

Miss Norton has had wide experience

Mischa Levitzki Sails for Europe

Mischa Levitzki sailed on the Bremen for Europe, to fulfill a series of concert engagements in England, France, Italy, Hungary and Holland. His first European appearance will be made in Brussels on March 2. From there he will go to London, and on March 20 will be heard as soloist with the Philharmonic Orchestra of Budapest under the baton of Ernst von Dohnanyi, his former teacher. Mr. Levitzki is to give a recital in Budapest on March 24 and will appear in Paris in April. His return to this country will be made in October.

Richard Crooks to Give Concerts in East and South

Richard Crooks will give a recital at Glebe Collegiate Hall, Ottawa, under the local management of Antonio Tremblay on March 17. Among other appearances of the tenor will be those in Great Neck, N. Y., and Newport News, Va., in addition to his Firestone broadcasts.

Grete Stueckgold Will Return to America Next Autumn

Grete Stueckgold will return from Europe next September in preparation for a concert tour of this country and Canada. The tour is to begin on Oct. 1 with an appearance under the auspices of the Bedford Music Association at Mount Kisco, N. Y.

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FRANCIS ROGERS, Chairman

The Fortnight at the Metropolitan

(Continued from page 21)

there can be only praise for the pointed, virile and smoothly controlled singing of Lauritz Melchior as Siegfried, the sinister and powerful embodiment of Hagen by Ludwig Hofmann, and the sonorous singing of Friedrich Schorr as Gunther, granting that the first and last of these were not in appearance all that could be asked. There was also the malignant Alberich of Gustav Schützendorf to be commended. The audience bestowed a succession of ovations on the conductor and the principals, Mme. Leider, Mr. Melchior and Mr. Hagen being called before the curtain singly in the course of these demonstrations. There need be no hesitation in declaring this cycle superior to any of recent seasons. T.

Lily Pons Sings Gilda Again

Lily Pons won deserved plaudits for her portrayal of Gilda in the Rigoletto of the afternoon of Feb. 18. Singing with undiminished fluency and verve, she negotiated the vocal difficulties of the role with brilliance and, what is more, with infinite personal grace. Her Caro Nome aria was applauded to the echo. Giacomo Lauri-Volpi as the Duke of Mantua gave a finely phrased and visually pleasing account of himself. Giuseppe De Luca provided his usual studied and deeply moving version of the court jester; Gladys Swarthout was a very pleasing Maddalena, and Tancredi Pasero as Sparafucile presented an interpretation of vocal power. The cast was completed by Mmes. Falco and Vettori, and Messrs. Gandolfi, Bada, Picco, Ananian and Tomisani. Vincenzo Bellezza conducted. G.

Aida Cast Has Two Changes

Maria Olszewska as Amneris and Clara Jacobo in the title role provided two notable changes in the cast of Aida as presented on the evening of Feb. 18. It was Mme. Olszewska's first appearance at the Metropolitan in an Italian role. She carried off the part with the highest honors, making a magnificent appearance and singing with impressive artistry. Miss Jacobo re-entered the company, after a long absence, in the role of the Ethiopian princess, giving a very creditable portrayal. More familiar members of the cast included Giovanni Martinelli as Radames, Ezio Pinza as Ramfis, Arthur Anderson as the King, Armando Borgioli as Amonasro, Aida Doninelli as the Priestess and Giordano Paltrinieri as the Messenger. Tullio Serafin conducted. A packed house showed every evidence of irrepressible enthusiasm. G.

Lily Pons Heard in Concert

Lily Pons sang the Shadow Song from Dinorah and several shorter works by Martini, Saint-Saëns and Delibes at the Sunday night concert of Feb. 19. She likewise participated in the Quartet from Rigoletto, the other parts of which were ably sung by Gladys Swarthout, Frederick Jagel and Richard Bonelli. Messrs.



Artur Bodanzky, Who Has Conducted a Matinee Ring Cycle Superior to Any of Recent Seasons

Jagel and Bonelli further contributed to the program in arias from Hamlet and The Pearl Fishers, and Ezio Pinza presented Mephistophelian arias from the Faustus of Gounod and Berlioz respectively. Rose Bampton, Helen Gleason and Arthur Anderson completed the list of soloists. Wilfred Pelletier conducted the orchestra. U.

Final Bartered Bride

The second and final performance of the season of Smetana's The Bartered Bride was given on the evening of Feb. 20, with the same cast as at the revival on Feb. 4.

Mme. Rethberg again captivated her audience by her beautiful singing, and Mr. Hofmann's Kezal was once more a real delight. The remainder of the cast included Mmes. Manski, Petrova and Gleason and Messrs. Schützendorf, Tappolet, Windheim, Laubenthal, Gandolfi and Wolfe. Mr. Bodanzky conducted. J.

Norena Sings Juliette

Eide Norena, who made her Metropolitan debut recently as Mimi, strengthened the good impression of that occasion in the third hearing, on Feb. 22 of Gounod's Roméo et Juliette. Mme. Norena was an appealing figure in the part and sang with charm and excellent tone throughout the opera. Her Balcony Scene was especially good.

The remainder of the cast included Edward Johnson in his familiar and ideal performance of the scion of the House of Montague, Gladys Swarthout as Steph-

ano and Ezio Pinza as a sonorous and impressive Friar Laurence. Giuseppe De Luca sang Mercutio and the remainder of the cast included Mme. Wakefield and Messrs. Bada, Altglass, Picco, Ananian, D'Angelo and Anderson. Mr. Hasselmanns conducted. D.

La Sonnambula Repeated

Bellini's La Sonnambula was given its second performance of the season on the evening of Feb. 23. Lily Pons, as Amina, charmed as usual with her limpid and brilliant singing. Giacomo Lauri-Volpi gave a magnificent version of the part of Elvino, singing with grace and warmth. A familiar cast was completed by Ezio Pinza as Count Rodolfo, Aida Doninelli as Lisa, Ina Bourskaya as Teresa, Louis D'Angelo as Alessio and Giordano Paltrinieri as the notary. Tullio Serafin conducted. G.

The Fourth Lohengrin

The season's fourth performance of Lohengrin took place on the evening of Feb. 24 before a large and fashionable audience. Karl Riedel conducted in place of Artur Bodanzky, who was indisposed. The part of Lohengrin was sung with customary authority and moving style by Lauritz Melchior. Göta Ljungberg repeated her magnificent performance of Elsa to the plaudits of an enthusiastic house. Maria Olszewska was an Ortrud of dignity and fire. Friedrich Schorr appeared as an impressive Telramund, and Siegfried Tappolet as the King, and George Cehanovsky as the Herald completed a fine cast. G.

Richard Crooks Triumphs in Debut

That the audience of today is interested in seeing our own singers get the opportunity which they deserve was evident in the attitude of the capacity house at the debut of Richard Crooks on Saturday afternoon, Feb. 25. In Massenet's Manon, the gifted American tenor made his New York operatic debut as the Chevalier des Grieux.

To say that he had a success is to understate the case. Mr. Crooks had a complete triumph and was given as hearty a reception as any favorite of the opera company. The recalls were numerous and unanimously expressed in applause as loud as any we have heard. Several times he had to take his bows before the curtain alone, his fellow artists, notably Miss Bori, insisting on his being so honored.

In stage presence, in his acting, in facial expression employed tellingly to communicate his emotional understanding of the role, Mr. Crooks was superb and impressed us as an artist who promises to give us keen pleasure in his future appearances. Vocally he revealed himself entirely at home in this music, which lies well for his voice, and made the most of his arias, winning an ovation after the Dream and the Ah! Fuyez. It is doubtful whether the Dream has been sung more poetically and with lovelier tone anywhere since the days of Edmond Clement, the greatest des Grieux of his day. In the duet at the close of Act I with Miss Bori, Mr. Crooks caught the light quality of the music perfectly, with true esprit. His debut must be reckoned the best of any new native singer in a very long time. Only in the matter of his French should further careful attention be paid. Miss Bori was fetching again as Manon, and Mr. De Luca repeated his superb Lescaut. Messrs. Rothier, Bada, Cehanovsky, Ananian, Gabor and Altglass and Mmes. Doninelli, Falco and Flexer appeared in their familiar roles.

Mr. Hasselmanns was responsible for an orchestral performance that left much to be desired. A.

Bohème Is Given Again

La Bohème was repeated on the evening of Feb. 25 before a large audience. Elisabeth Rethberg appeared as Mimi, the artistry and individuality of her work being deeply appreciated to her auditors. Aida Doninelli, as a youthful and charming Musetta, received applause, and Giacomo Lauri-Volpi was all that could be asked as Rodolfo. Remaining parts were taken by Richard Bonelli, Claudio Frigerio, Tancredi Pasero, Pompilio Malatesta, and Giordano Paltrinieri. Vincenzo Bellezza conducted. G.

TENOR REAPS SUCCESS

Franco Foresta-Hayek Extends Engagement at Malta Opera

MALTA, Feb. 10.—The success of Franco Foresta-Hayek in leading tenor roles at the Royal Opera House has resulted in his re-engagement for the balance of the season. In a production of Cilea's Adriana Lecouvreur his warm and rich voice and artistic style in the part of Maurice were much admired; and his appearance as Alfredo in La Traviata brought him fresh laurels.

In both operas, produced under the baton of Alfredo Padovani, Mr. Foresta-Hayek received consistent applause from audiences that were quick to appreciate the intelligence of his singing, and the sure technique which enabled him to produce the highest notes without any diminution of the quality of the tone.

Grace Divine and A. Walter Kramer Give Program for Club

At the meeting of the Century Theatre Club, Ida Taylor, president, on Friday afternoon, Feb. 24, at the Hotel Commodore, A. Walter Kramer, editor of MUSICAL AMERICA, and Grace Divine, contralto, Metropolitan Opera Company, gave the program.

Mr. Kramer was introduced by Mrs. William Divine, chairman of the day, and spoke on Grand Opera: Its Real Nature, American Opera and Opera in English. Miss Divine was received with great favor for her singing of arias from Verdi's Don Carlos and Cadman's Shanewis and brought the program to a close with songs by La Forge, Kramer, Hadley and Salter, accompanied by Mr. Kramer at the piano.

Music Society Gives Concert

A concert was given by the Music Society of New York, Clara Dellar, director, in the Hotel Gotham on the evening of Feb. 21. Participating artists were: the Isadora Duncan Dancers; Alfredo Gandolfi, baritone; Fadwa Kurban, coloratura soprano; Francesca Caron, soprano; Frank Bishop, pianist; the Nathan Ensemble Concertante; and Nanette Bayne and Larry Doyle, dialoguists. Gertrude Hart and Edna Sheppard were the accompanists. An interesting program included works by Chopin, Schubert, Verdi, Liszt and Delibes. A large audience, including several distinguished guests of honor, attended. Y.

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(Continued from page 20)

consisting of an Italian group by Torelli, Bononcini, Pizzetti and Cimara; German lieder by Wolf, Mahler and Strauss; French songs by Debussy and Fauré and, finally Loeffler's To Helen, Quilter's O, Mistress Mine, a Nocturne with a modernistic tang by Celius Dougherty and Rachmaninoff's Floods of Spring.

In her interpretation of this program the singer revealed undoubted musical intelligence, though her preoccupation with matters of tone production, in which she has a number of problems still to solve, prevented her from doing full justice to her very evident excellent interpretive intentions. On the whole, she was more especially successful with her Italian and French groups, while of the English songs her audience would have liked her to repeat O, Mistress Mine. Mr. Dougherty was a highly efficient accompanist and received a personal tribute of applause after his Nocturne was sung. A large audience was enthusiastic. C.

Bartlett and Robertson Appear

Ethel Bartlett and Rae Robertson, duopianists. (T.H.) Feb. 20, evening.

Invention; Sarabande; Gigue.....Bach
Sonata in F Minor, Op. 34 Bis.....Brahms
The Poisoned Fountain.....Bax
Si Oiseau J'etais.....Adolf Henselt
Die Fledermaus Paraphrase.....Leo Pavia

Before a large and very well disposed audience Miss Bartlett and Mr. Robertson presented their unquestioned gifts to great advantage. The Brahms Sonata was, of course, the outstanding work on the program. This work, which originally appeared from the hands of the master as a string quintet, was rewritten in the two-piano form in which it was heard on this occasion. Still later the work became the celebrated F Minor Piano Quintet. The opportunity of hearing the composition in this earlier version was one to be thankful for, and the excellent interpretation given it revealed pianistic qualities and beauties which are lacking in the piano quintet version, superior as the latter undoubtedly is as a whole.

The Bach works and the group with which the program ended were played with striking co-ordination and balance. The audience responded warmly. V.

Piatigorsky Acclaimed in Recital

Gregor Piatigorsky, 'cellist. Pierre Luboshutz accompanist. (C.H.) Feb. 20, evening.

Grave.....Corelli
Sonata in C.....Weber-Piatigorsky
Suite in G for 'Cello Alone.....Bach
Sonata.....Debussy
Etude.....Scriabin-Piatigorsky
Hopak.....Moussorgsky
Orientale.....Granados
Danse de la Frayeur.....de Falla

Mr. Piatigorsky's only recital this year drew a large audience containing many of his confreres in the 'cellistic art. Much enthusiasm was exhibited throughout the program. The Russian artist possesses natural gifts of an unusual order, including a technical facility that permits him to play the most difficult works with the greatest ease. Added to these virtues, a tone of impressive proportions, astonishing energy, and a temperament of fiery enthusiasm made his recital a memorable one.

The Bach Suite, one of the highlights of the evening, was performed with a breadth and warmth of feeling that proved refreshing, and shorter works at the end of the program received an individuality of treatment and brilliancy of execution that left his auditors deeply impressed. Mr. Luboshutz proved, as usual, an able accompanist. Z.

Elsa Alves Hunter Sings

Elsa Alves Hunter, assisted by Elmer Zoller at the piano, gave the second of five lieder evenings in the concert hall of the Barbizon Plaza on Feb. 21. The program was devoted entirely to works by Robert Schumann, who was represented



Olga D'Allaz Gave an Interesting Costume Recital of Songs of Eastern Europe

in a well-selected list. Many items not frequently heard on programs of this sort were included, such as Der Schwere Abend, and Der Arme Peter.

Miss Hunter, using her vocal resources with the greatest economy, presented an array of interpretations that, from the standpoint of exquisite taste, refined phrasing and mature musical understanding would be difficult to surpass. An exceedingly enthusiastic audience of large proportions greeted her warmly. Mr. Zoller accompanied with sensitiveness and discrimination. Y.

Barbara Blatherwick Impresses

Barbara Blatherwick, coloratura soprano, appeared in recital in the Town Hall on the evening of Feb. 21. Singing with great sincerity and with technical and vocal gifts of unusual calibre, Miss Blatherwick deeply impressed her audience. Interpretations of individuality distinguished her presentation of a long and greatly appreciated program. It included Per la Gloria d'Adoravi by Bononcini, two songs by Chaminade, arias from Bellini's La Sonnambula and Gounod's Mireille, several Chopin arrangements, lieder by Franz, and songs by George Munro, Michael Arne, Edward MacDowell, Cadman and Delibes. Throughout the formidable list she held the sustained attention of her auditors, whose demonstrations were frequent and prolonged. Claude Gonvierre proved an accompanist of ability. U.

George Newton Gives Interesting List

George Newton, bass-baritone, accompanied by Harrison Potter, gave a recital in the Barbizon on the evening of Feb. 21. A program unusually well constructed and containing many items of interest included a group of old English songs by Dr. Blow and John Dowland, excerpts from Die Schöne Müllerin of Schubert, an aria from The Barber of Seville and a closing group by Charles Griffes and Hubert Parry. Mr. Newton possesses a voice of pleasing quality, well produced and nicely suited to the very musicianly use he makes of it. His interpretations, particularly of the Schubert lieder, were distinguished by careful study and discrimination. Mr. Potter furnished accompaniments of merit. A good sized audience was most enthusiastic. Y.

Gabrilowitsch and Spalding Play Three Sonatas

Ossip Gabrilowitsch, pianist; Albert Spalding, violinist. (T.H.) Feb. 22, evening.

Sonata in C Minor, Op. 30 No. 2.....Beethoven
Sonata in E Flat, K. 380.....Mozart
Sonata in D Minor, Op. 108.....Brahms

When two fine artists get together for chamber music, the question of the music itself should come first, but there is always a question as to whether the individual styles of the two will blend. This was admirably settled in the sonata recital by Messrs. Gabrilowitsch and Spalding. They played together as from long habit; their feeling for the music seemed to be identical in conception, and the result was an evening of high pleasure. The rapid passages moved with spirit and dash, even with a certain fire in climaxes and the slow movements were perhaps the moments of greatest enjoyment, so perfectly did the two join emotional forces.

In the substantial music of Beethoven, the delicacy of Mozart and the broad contours and deep feeling of Brahms the two artists distinguished themselves, each style being clearly limned and appropriately set forth. The audience was a large one, and entered willingly into the spirit of the evening. Q.

Vocal Quartets at Juilliard

The seventh program in the course of chamber music concerts given at the Juilliard School of Music on Feb. 22 was devoted to vocal quartets, sung by Helen Snow, soprano; Janice Kraushaar, contralto; Charles Carlile, tenor, and Raymond Middleton, bass. As assisting faculty members, Ernest Hutcheson and Carl Friedberg provided the four-hand piano accompaniment for the Brahms Liebeslieder, Op. 52, which closed the program. For the opening group, Schumann's Spanisches Liederspiel, Op. 74, and two shorter numbers by Brahms, Der Abend, Op. 64, No. 2, and Wechselt zum Tanz, Op. 31, No. 1, Edmund Horn played the piano parts.

The singing of these works was marked by good quality of the individual voices and carefully adjusted ensemble. The varying moods of the Schumann cycle were well portrayed in the solos, duets and final quartet, the experienced Raymond Middleton's singing of Der Contrabandiste being outstanding, while in Brahms's lovely Der Abend tonal atmosphere was achieved with noteworthy success. With such seasoned artists as the Messrs. Hutcheson and Friedberg collaborating, the performance of the Liebeslieder formed, as a whole, the climax of the evening. The audience was warm in its response throughout the program. C.

Onegin with St. Erik Society

Sigrid Onegin, contralto. Hermann Reutter, accompanist. (Hotel Astor) Feb. 24, evening.

Aria, Nacqui all' affanno, from La Cenerentola.....Rossini
Von Ewig Liebe; Sapphische Ode; Der Schmied.....Brahms
Prelude in D Flat.....Chopin
Norwegian Peasant March.....Grieg
Mr. Reutter
Swedish Love Song
I shot an arrow.....Balfe
Folk Songs: Trepak (Russian); Lullaby (Greek); Les trois tambours (French); Z'lautebach Han I'Mein Strumpf Verlor'n (German); Shepherd Call (Norwegian).

The concert was given under the auspices of the St. Erik Society for the Advancement of Swedish Art, Music and Literature. A very large audience was present, including officials of the Swedish consular and diplomatic services. Following the Brahms group Mme. Onegin was presented by the society with a gold medal in honor of her achievements. The medal was the fourth to be awarded by the society of which Mme. Onegin is an honorary member.

With impressive vocal style Mme. Onegin interpreted her program which was one of great variety. The Rossini aria was performed with delicacy and great suppleness of voice, its coloratura phrases delineated with astonishing ease. The Brahms group, given with marked interpretive depth, was warmly received. Mr. Reutter's solos showed him a pianist of attainments as well as an accompanist of unusual abilities. The closing group of folk songs drew unqualified applause from the audience. U.

Milstein Plays Taxing Program

Nathan Milstein, violinist. Emanuel Bay, accompanist. (C. H.) Feb. 24, evening.

Sonata.....Pergolesi
Partita in D Minor for Violin Alone.....Bach
Sonata in G, Op. 30, No. 3.....Beethoven

Sonata.....Bartók
Andante alla Zingaresca.....Dohnányi
Three Caprices for Violin Alone.....Paganini
Salambo.....Moussorgsky-Riesemann
Flight of the Bumble Bee.....Rimsky-Korsakoff-Hartmann
Berceuse.....Stravinsky
Perpetuum Mobile.....Novacek

When a violinist possessing such phenomenal technical gifts as Mr. Milstein foregoes the temptation to display them in Tchaikovsky concertos and Wieniawski salon pieces and instead offers a musically exacting program of really adult interest like the foregoing one, then the chances are already in his favor. And when he presents this program not only with flawless violinism but with real interpretive discrimination, then we are in the presence of a distinguished musician.

Mr. Milstein did all this. The Pergolesi Sonata was performed with restraint and clarity. The Bach Partita, while one felt at times that it might have had a more leisurely interpretation, was nevertheless played with great dignity, and the Beethoven Sonata, given a performance of energy and fire, was deeply moving. The shorter compositions in the latter half of the program were read with a brilliance that was notable, the Paganini caprices in particular revealing a technical ability second to none in the virtuoso field today. Several encores were added, including works by Villa-Lobos, Bloch and Sarasate. Mr. Bay proved an exceptionally fine accompanist. S.

STELL ANDERSEN and SILVIO SCIONTI, duo-pianists, SONIA ESSIN, contralto, BYRD ELYOT, violinist. Evelyn Brandt Musical Morning, Essex House, Feb. 7. Varied list presented before a large and fashionable audience including Cyrena Van Gordon and Gladys Swarthout as guests of honor.

HOWARD LARAMY, baritone, Brooks Smith, accompanist. Barbizon, Feb. 7, evening. Program of arias and songs, including works by Lully, Schubert, Strauss, Carpenter, Kramer and Bridge, presented with musical understanding and a voice of pleasing quality.

BERNARD GABRIEL, pianist. Barbizon, Feb. 8, evening. Exceedingly interesting program of "neglected compositions of the great masters" effectively presented.

BENIAMINO RICCIO, baritone. Giuseppe Bamboschek, accompanist. (T. H.) Feb. 9, evening. Program of arias and songs by Mozart, Beethoven, Gomez, Verdi, Rossini, Massenet, Schubert, Rubinstein, Rachmaninoff, Moussorgsky, La Forge and others well sung in four languages.

THE DE BUEIS WOODWIND ENSEMBLE, John De Bueris, conductor. Barbizon, Feb. 9, evening. Interesting program of music for woodwind instruments including arrangements and original compositions by the conductor.

VIRGINIA and MARY DRANE, violinists, Theodore Saldenberg at the piano. Barbizon, Feb. 14 evening. A friendly audience responded enthusiastically to a program of compositions for two violins including works by Handel, Bach, Ysaÿe, Sinding, Ries, and Sarasate.

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Choral and Piano Works Have Distinctive Charm

Pinto's Delectable Childhood Scenes Issued

Of new piano music presented in recital in New York this season, probably nothing has had so immediate a success as the *Scenas Infantis*, a suite of five pieces by Octavio Pinto, the Brazilian composer. The work was acclaimed when introduced by Guiomar Novaes at her first recital of this year.

Issued under one cover, in an attractive edition, by G. Ricordi & Cia., San Paulo, Brazil (New York: G. Ricordi & Co.), Senor Pinto's brief piano compositions are truly fetching. There is a set of verses in Portuguese, printed before the first page of the music, giving the contents of the pieces in brief. The pieces are a *Corre-Corre*, *Roda-Roda*, *Marche Soldadinho*, *Dorme Nenem* and *Salta-Salta*. They are sufficiently modern in harmonic idiom to be striking, though there is nothing revolutionary in their conception. Senor Pinto is a musician of high attainment, whose technique enables him to achieve unusual effects with comparatively simple means. The *Marcha Soldadinho* (March of the Little Soldiers) is capital and evoked a storm of applause when Mme. Novaes played it. In it a simple theme in C Major in the right hand is accompanied by staccato chords in triads in fifths throughout, ascending and descending, in the left hand; toward the end a drum beat pianissimo. Of great charm, too, is the lullaby, *Dorme Nenem*, with its tender melody in G Flat Major and its little call of "papa." Both for recital purposes and for gifted amateurs who play for their own enjoyment. Senor Pinto's Childhood Scenes will prove a worth while suite. They are not technically difficult, but to play them with taste requires genuine musicality.

Randall Thompson Sets Five Odes of Horace Effectively

That distinguished composer, Randall Thompson, has set to music Five Odes of Horace (Boston: E. C. Schirmer Music Co.) which stamp him a choral composer of parts. The odes chosen are *O Venus Regina*, *Vitas Hinnuleo*, *Montium Custos*, *Quis Multa Gracilis* and *O Fons Bandusiae*, the first for mixed voices and orchestra (or piano), the second, third and fifth for unaccompanied mixed voices and the fourth for unaccompanied men's voices.

To write music that shall impress the present-day hearer as Horatian is no easy task. It calls for an intellectual quality on the part of its composer, a restraint and a command of pure beauty, evidenced in classic feeling for line such as not many possess. Fortunately Mr. Thompson has these qualities and so he has succeeded remarkably well.

The publishers are to be commended for issuing these examples of fine artistic creative work and for giving them editions which in every detail, typography, title page, etc., reflect the high regard which they must have for the music in question. Only the original Latin poems appear in the score, English versions by C. E. Bennett being printed on the inside front covers for those who can not read the Latin. But who does not know that delectable *Vitas Hinnuleo*, or, more familiarly, *To Chloë*? Or *O Fons Bandusiae*?

The odes are dedicated to Hugh Ross and the Schola Cantorum of New York,



Octavio Pinto, whose *Scenas Infantis* are Delightful Piano Pieces

save the fourth, to Dr. Archibald T. Davison and the Harvard Glee Club.

Splendid Additions to Witmark Choral Series

A number of the excellent compositions for unaccompanied mixed voices which make up Vols. IV and V of The A Cappella Chorus, that admirable series compiled by Griffith J. Jones and Max T. Krone, are now issued separately by M. Witmark & Sons, Educational Publications.

These include Pitoni's motet *Adoramus Te*, Ravenscroft's *In the Merry Spring*, Brahms's *Phillis* (In stiller Nacht), Byrd's *Ave Verum Corpus*, Lvovsky's *Hospodi Pomilui* (Have Mercy, O Lord), the XVIIth Century Traditional French Easter Chant, *O Filii et Filiae*, Macfarren's *Robin Goodfellow* and Morely's madrigal *Sing We and Chant It*.

A contemporary bit for unaccompanied mixed voices is William Lester's *A Wood-Song*, a setting of Shakespeare's *Under the Greenwood Tree*, incidentally one of the best settings we have seen of these words, and we have seen a good many.

For mixed chorus with piano accompaniment the same publisher sends us some songs which have won renown, all admirably arranged by William J. Reddick. Among these are such standard things as the *Barcarolle* from Offenbach's *Tales of Hoffman*, an arrangement to conjure with, far ahead of any other we know; Guion's *Howdy Do Mis'* Springtime, Olcott's *My Wild Irish Rose*, Penn's *Carissima* and Elliott's *Spring's a Lovable Ladye*.

In the sacred field Mr. Reddick has lent his skilled hand to making anthems of Jessie Mae Jewett's song *Teach Me to Pray*, harmonizing it as well as arranging it for mixed chorus, and of *Caro Roma's I am Thy God*.

For men's voices, unaccompanied, we have a Czechoslovakian Dance Song arranged by Max T. Krone and three arrangements by Mr. Reddick, the *Offenbach Barcarolle*, *Roma's Can't You Heah Me*

Callin' Caroline and Ball's *Dear Little Boy of Mine*. New is A. Walter Kramer's *Mother o' Mine*, dedicated to Arthur Judson Phillips and his Advertising Club Singers, to be presented for the first time at that organization's concert this spring at Town Hall, New York.

For women's voices, three part, piano, Herbert's *March of the Toys* is issued in John A. O'Shea's excellent arrangement, employing the fine text by John Alan Houghton referred to in these columns when the Reddick male voice version was reviewed recently; A. Walter Kramer's elaborate transcription of Arensky's familiar song, *But Lately in Dance*, under the title *Valse Pathétique*, set for violin, cello, women's chorus and piano, and Reddick arrangements of Olcott's *My Wild Irish Rose* and Penn's *Carissima*. For two part women's voices and piano we have a John A. O'Shea arrangement of *Toyland* from Herbert's *Babes in Toyland* and a Reddick arrangement of Ball's *Dear Little Boy of Mine*.

Here is a galaxy of choral music, ranging from unaccompanied old English and Italian masters through contemporary composers, to standard and popular musical comedy numbers, all prepared for concert use in an expert manner.

Howard D. McKinney's Easter Mystery a Splendid Work

Following on the success of his *A Mystery for Christmas*, Howard D. McKinney has written *The Three Marys*, *A Mystery for Easter* (New York: J. Fischer & Bro.), which should be widely performed. Mr. McKinney has planned the entire work, written the text, arranged part of the music and composed the other part. There are notes on the staging and costuming by Helen Reid Cross.

It is based on an early Easter church play and should be presented in the church. Says Mr. McKinney: "If those engaged in its presentation will realize that they are engaged in an Act of Worship and not in a display of talent, its spiritual message will find an echo in the hearts of those who behold it."

The music is set for mixed chorus and organ, with solo parts here and there and includes some Bach, Palestrina and other masters. It is all carried out with fine musicianship, deftly woven into a unified whole. It would seem that Mr. McKinney has prepared for those who wish to offer this kind of religious musical performance a truly ideal work. There is a dedication to Arthur Leslie Jacobs.

Hans Gál Quartet Shows Masterly Writing

Hans Gál is a name quite unfamiliar in American concert halls, though in his native Austria he is well known as a modernist. His *Second Quartet* in A minor, Op. 35 (Mainz: B. Schott's Söhne, New York; Associated Music Publishers, Inc.) for strings is issued and wins us by its natural flow, its masterly workmanship and its ability to strike a happy medium between the new and the accepted. There are five movements, a *Preludio*, a *Toccata*, a *Canzone*, an *Intermezzo Capriccioso* and a *Rondo*. The *Canzone* is the finest of the five, an *Andante* of unbounded expressiveness that will make a deep impression when heard. Here is a quartet that calls for a hearing in this country. It will make the name of Hans Gál a respected one, we are certain.

Walter Howe Writes Fine New Cantata

Walter Howe's *Ode to Youth* (Boston: Arthur P. Schmidt Co.), a cantata for chorus and orchestra, to a poem by Bertha Bailey, is a convincing example of what sterling musicianship can accomplish.

Mr. Howe knows how to write for mixed chorus, dividing his voices into eight parts when necessary. He has a good polyphonic sense, a distinct melodic command and a ruggedness in his material that is thrice welcome these chaotic days, when so much that comes to us is spineless and effete. The text is a good one, in tune with the times.

Few brief choral works that have come our way interest as much as this one by Mr. Howe. It should have festival hearings. It is dedicated to Arthur J. Bassett.

Burnet C. Tuthill Writes Engaging Wood Wind Pieces

They are doing well by the woodwind players these days. And they are keeping well in mind the various combinations. For three clarinets we have a charming brief *Scherzo* by Burnet C. Tuthill, of Cincinnati, formerly of New York. Mr. Tuthill, himself a clarinetist of marked ability, has written with much charm and fancy throughout, notably with harmonic piquancy in the Trio portion. He is also represented by an *Intermezzo* for two clarinets and basset horn, the latter replaceable by E Flat alto clarinet. This is a brief *Moderato*, rhythmically and harmonically engaging. As a woodwind specialist Mr. Tuthill has written with idiomatic understanding of his medium. The pieces are very welcome and should be widely used. They are issued, scores and parts, by Carl Fischer, Inc.

Haydn's Creation in Oxford Edition with New English Text

The Oxford University Press, which has covered itself with glory in recent years, bringing forward authoritative editions of well known works, adds Haydn's *The Creation* to its list. The edition is brought out in piano-vocal score, typographically splendid. It is remarkable for the fact that it contains a new English text, the work of two authorities, A. H. Fox-Strangways and Stuart Wilson. These Englishmen, who are scholarly musicians, the one a music critic the other a singer, have put to their credit a first-class piece of work. This popular oratorio has already been given in their country with their text.

Katherine K. Davis Arranges Old Tunes for Chorus

Excellent octavo issues come from the E. C. Schirmer Music Co., Boston, in arrangements by Katherine K. Davis. There is one for unaccompanied three part women's voices of the traditional English air, *The Old Woman and the Pedlar*, for unaccompanied mixed voices of *The Cobler's Jog* and the *Wassail Song*. The arrangements reveal great skill in the treatment of the tunes and the management of the choral voices. The last named is, of course, the well known Gloucestershire carol.

NEW JERSEY CONCERTS

Community Associations Are Established in Four Centres

Community Concerts Associations in New Jersey are now established in Elizabeth, Passaic, Paterson and Trenton. Through their affiliation with the International musical movement, of which the Community Concerts Service of New York City is the parent and central organization, it is possible for a member of one association to attend as a guest the concerts given under the auspices of any other association.

Schedules have included the following attractions:

In Elizabeth: the Cleveland Orchestra, Dino Borgioli, Lotte Lehmann, Mieczyslaw Munz.

In Passaic: the New English Singers, Toscha Seidel, the Barrère-Salzedo-Britt ensemble.

In Paterson: the New English Singers, Ethel Bartlett and Rae Robertson, Maria Kurenko.

In Trenton: Nelson Eddy, the Don Cossack Russian Male Chorus, Toscha Seidel.

A Rhenish Music Festival will be held in Aachen from April 8 to April 10.

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Future of Los Angeles Orchestra Is Cause of Excited Speculation

Municipal Sponsorship Suggested — Question of Conductor, or Conductors, Arouses Activity of Various Groups—Koshetz Soloist in All-Russian Program under Rodzinski—Ensemble and Solo Concerts Enjoyed—Plans Mature for Hollywood Bowl

LOS ANGELES, Feb. 20.—Comment has been rife as to the future of the Los Angeles Philharmonic Orchestra since the recent announcement that William A. Clark will quit his post as angel of that organization after another season, and that Dr. Artur Rodzinski will leave this spring for more verdant conductorial pastures. The idea is in the air to approach the city fathers with the suggestion that they take the orchestra under the municipal wing, but with so many charity societies and what-not tugging at the purse strings chances in this direction are not exactly brilliant.

What will happen next year in the matter of conductors seems to be of more moment right now. Various groups are gathering their forces for onslaughts for their respective favorites, to say nothing of the conductors now residing in California who would like to show the home folks just what they can do. Whether George Leslie Smith and his board of directors will try to give them all a chance and jeopardize orchestral standards with a string of guest conductors, or will engage one for the entire season, or divide honors between two or three leaders, remains to be seen.

Enthusiasm Aids Musicians

One effect of all the stir is to make the general public more cognizant of the fact that Los Angeles really has an organization to be proud of. The enthusiasm seems to make it easier for Dr. Rodzinski and the musicians to get off on the right foot, as was instanced in the ninth pair of concerts on Feb. 9 and 10. Preceding the regular program, the orchestra played Chopin's Funeral March in memory of Monsignor Joseph Tonello, for many years a firm friend of Mr. Clark's, and known to many music patrons. Father Tonello had ended his clerical activities here and had returned to his native Italy only a few months ago.

Rachmaninoff's Second Symphony was the first composition on the all-Russian program, played with deep sincerity and exquisite beauty of tone. The orchestra has done no finer work in recent weeks, and deserved the great ovation which it received. Such playing made one all the more conscious of what the city will lose in Dr. Rodzinski's departure.

Nina Koshetz was the soloist, singing first the aria of Jaroslava from Borodin's Prince Igor. After the intermission, the soprano gave Gretchaninoff's Over the Steppe. Rimsky-Korsakoff's The Rose and the Nightingale, and two items by Moussorgsky.

Heading the recitalists under the Behymer management was José Iturbi, whose audience almost completely filled the Auditorium, despite a heavy down-pour of rain. It was an afternoon of superb playing, culminating in a magnificent performance of de Falla's Fire Dance. Mr. Iturbi had a genuine ovation and the audience was rewarded with many extras.

The Don Cossack Russian Male Chorus came for two concerts, both under the Behymer management and both largely attended. The Cossacks' singing evoked the wildest enthusiasm.

Sergei Rachmaninoff gave the first of two concerts on Feb. 13, playing in the NBC Artists Series under the local direction of Ruth Cowan. He attracted a brilliant audience and sent people home in happy mood by playing his C Sharp Minor Prelude as one of the numerous encores. A second concert was scheduled for the afternoon of Feb. 18.

Fritz Kreisler gave his second concert under the NBC management on the evening of Feb. 13, the audience overflowing the auditorium to the stage and to extra aisle chairs.

Women's Chorus Applauded

The Lyric Club, under the direction of J. B. Poulin, gave one of its subscription concerts in the Auditorium, presenting choral works for women's voices in excellent style. Frieda Peycke was the guest soloist, giving some of her poems to effective and modernistic piano accompaniments. She never fails to delight her audience. There were also soprano solos by Florence Rubens.

Marshall Sumner gave an interesting program in the Biltmore Music Room, sponsored by Mrs. Leland Atherton Irish and Mrs. John Boyce-Smith. Mr. Sumner is en route from Chicago to his home in Australia, and was also heard

as soloist with the orchestra under Dr. Rodzinski on the afternoon of Feb. 5. His playing of the Rachmaninoff Third Concerto in D Minor was highly successful. While in Los Angeles, Mr. Sumner was the guest of his former teacher, Alexander Raab.

Things are beginning to stir in the offices of the Hollywood Bowl Association in preparation for its season, opening July 4. Glenn Tindall, manager, has returned from a trip to the East and has several surprises up his sleeve. The most interesting statement is that a series of weekly broadcasts is being arranged, the programs to be given by organizations from the city schools, under the supervision of Louis Woodson Curtis. The concerts are to be a feature of required homework and will have an audience of some 250,000 students at the outset.

HAL D. CRAIN

INDIANAPOLIS HAILS SYMPHONIC MUSIC

Two Orchestras Give Programs and Piatigorsky Is Heard in Recital

INDIANAPOLIS, Feb. 20.—The Indianapolis Symphony Orchestra, presented by the Civic Music Association, attracted a capacity audience to Caleb Mills Hall on Jan. 20. The orchestra, under the baton of Eugene Ormandy, won a veritable triumph in Brahms's Second Symphony, Rimsky-Korsakoff's Capriccio Espagnol and three excerpts from The Damnation of Faust. Three "Bis" items were added to satisfy the audience, which remained seated until Mr. Ormandy had answered its demands for more.

Ferdinand Schaeffer conducted the Indiana State Symphony on Feb. 7 in a program which contained the Overture to Phèdre, MacDowell's Indian Suite and the Intermezzo Symphonico of Dubois. There were also the Sinfonietta in C by Fritz Krull, resident composer, who dedicated this work to the orchestra, and Mr. Krull's arrangement of Suwanee River, in addition to Pochon's version of Old Black Joe. The evening closed with Ravel's popular Bolero.

An exquisite program of 'cello music was given on Feb. 5 by Gregor Piatigorsky, who regales the members of the Indianapolis Männerchor every season. With Lida Piatigorsky at the piano, he played compositions by Corelli, Weber, Schumann, Rachmaninoff, Moussorgsky, Granados and Sarasate and added the Bach Suite in G for 'cello alone.

PAULINE SCHELLESMIDT

Dessoff Choirs Give Old Masque

The second musicale of the Dessoff Choirs, Margaret Dessoff, conductor, was held in the home of Mrs. Walter W. Naumburg on the evening of Feb. 15.

Excerpts from the ancient masque or madrigal, L'Amfiparnaso by Orazio Vecchi were sung by thirteen selected voices. Mme. Dessoff was very successful in presenting this charming old music in the traditional manner.

Dr. Carleton Sprague Smith, of the New York Public Library, gave an explanatory talk describing the plot and argument, and also the manner in which it was presented in the Sixteenth Century.

The Van Buren Players, known as the Chest of Viols, played three works from the same period as the masque. The audience was very cordial.

Y.

Gertrude Kappel Will Make Tour Next Year Under New Management



Gertrude Kappel, Soprano of the Metropolitan, Who Recently Sailed for Europe

After her season at the Metropolitan Opera, where, among other things, she created the role of Elektra in Strauss's opera which was given for the first time at this house, Gertrude Kappel recently sailed for Europe. The soprano will return next season, and will make a concert tour under the management of Annie Friedberg.

Norfleet Trio Returns from Tour

The Norfleet Trio, the members of which are Catharine, Helen and Leeper Norfleet, violinist, pianist and 'cellist, respectively, has returned from an extensive tour. The artists appeared for the third time at Ursinus College, Collegeville, Pa., and at Chatham Hall, Chatham, Va. In Lexington, Ky., they were presented by Anna Chandler Goff in a children's matinee and evening program. Other schools hearing the trio for the first time were Science Hill, Shelbyville, Ky., the Eastern State Normal, Richmond, Ky., and Knoxville College, Knoxville, Tenn. Drew Seminary, Carmel, N. Y., heard the trio in a young people's program on Jan. 28.

In Cincinnati the artists were entertained by Mrs. William Simpson and Mrs. Lewis Sisson at a tea given in the Cincinnati Woman's Club.

On Feb. 28 the Norfleets will play for the music department of the Orange Woman's Club.

Margaret Halstead Sings at White House

Margaret Halstead, soprano of the Metropolitan Opera, was invited to sing at the White House in Washington on Feb. 21. Arthur Rosenstein is her accompanist.

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A. Y. Cornell Accepts a New Post in Albany

MILLS COLLEGE RECITALS

Current Programs to Be Followed by Summer Concerts

MILLS COLLEGE, CAL., Feb. 20.—A series of six sonata recitals by Kathleen Parlow, violinist, and Gunnar Johansen, pianist, was arranged by the department of music of Mills College to begin on Feb. 1. These programs, open to the public without charge, are given with the co-operation of Mrs. Elizabeth Sprague Coolidge. The dean of the department is Luther Brusie Marchant.

The Pro Arte String Quartet of Brussels will return for a series of twelve concerts between June 18 and July 29. The members of this group, Alphonse Onnou, Laurent Halleux, Germain Prévost and Robert Maas, will teach during the summer.

Egon Petri, pianist, and Angela Diller of the Diller-Quaile School in New York, are also to be guest teachers.

Roy Harris will lecture on Melodic Idioms; Albert Elkus is to give analyses of the Pro Arte programs, and Domenico Brescia will teach composition.

Heard in School and Studio

Programs Broadcast by La Forge-Berumen Studios

The weekly musicale of the La Forge-Berumen Studios over the Columbia Network on Thursday, Feb. 16, presented Kathryn Newman, coloratura soprano, Leonid Bolotine, guest artist, violinist, and Frank La Forge, composer-pianist. Miss Newman's contributions included a group of songs composed by her teacher, Mr. La Forge. Her concluding item was Panis Angelicus by Franck, in which Mr. Bolotine played the violin part and Mr. La Forge the organ, with Materno Drey-müller at the piano.

The program broadcast on Feb. 9 was given by Manlio Ovidio, baritone, and Materno Drey-müller, pianist-accompanist, artist pupils of the La Forge-Berumen Studios.

Miss Newman gave a successful concert at Horace Mann School on Feb. 9 with Arthur Warwick at the piano.

A. Y. Cornell Heads Vocal Department At College of St. Rose

A. Y. Cornell has recently been appointed head of the vocal department at the College of St. Rose in Albany, N. Y., which city he has for many years visited as head of voice department at the Academy of the Holy Names. He continues his work at the latter institution.

Many of Mr. Cornell's artist pupils are active in broadcasting, notably Verna Osborne, soprano, who is a featured singer on Station WOR, singing in the famed Choir Invisible and in the trio of women's voices known as Moonbeams. Ruth McIlvaine, contralto, was heard over the same station on Sunday, Feb. 19, under Ernst Knoch's baton, singing Woglinde in a broadcast of Das Rheingold. Norman Ober, baritone, is understudying Reinald Werrenrath in Jerome Kern's Music in the Air.

The A. Y. Cornell Summer School of Vocal Instruction will be in session this year for six weeks from June 26 to Aug. 5 at Round Lake, N. Y.

Marcian Thalberg and Stradivarius Quartet Heard at Mannes School

Marcian Thalberg, pianist and member of the faculty of the David Mannes Music School, gave a recital there on the evening of Feb. 15, playing works by Beethoven, Schubert, Schumann, Chopin, Ravel, Debussy and Albeniz with the convincing artistry of the authoritative interpreter.

Mr. Thalberg's recital was the first in a series of four Wednesday evening invitation concerts to be given by members of the faculty. The second, on March 8, will be presented by Paul Stassevitch, violinist; the third, on April 5, by Frank Sheridan, pianist; and the fourth, on April 26, by artists in a program of original compositions by Dr. Hans Weisse,

Viennese composer and disciple of Dr. Heinrich Schenker.

The second concert in the chamber music series at the school was given on Sunday afternoon, Feb. 19, by the Stradivarius Quartet of New York—Wolfe Wolfsohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg—assisted by Mr. Sheridan. Quartets by Mozart and Hugo Wolf and von Dohnanyi's Second Piano Quintet were on the program. The final concert in the series will be given on March 5 by the Perolé String Quartet.

Estelle Liebling Artists Fulfill Engagements

Artists who have studied with Estelle Liebling have been fulfilling many engagements.

Anne Roselle, dramatic soprano of the Vienna Opera, is making an Egyptian tour with great success. Aileen Clark, coloratura soprano, was a soloist on the Carnival Hour at NBC on Feb. 4. Mabel Jackson, soprano, has been engaged as a soloist on the Macy Hour over Station WOR. Gladys Haverty, soprano, sang a duet with John Upham in Radio City Music Hall during the week beginning Feb. 9. Betty Borst, soprano, sang over Station WABC on Feb. 15 on the Vick's Hour.

The following Liebling artists appeared on the program at the Pleiades Club on Feb. 12: Solis Coleman, Gudrun Ekeland, Nick Foran, Victoria Fransen, Lanny Lane, Dorothy Miller, Merran Reader, Rina Revel, Ann Seaton, Frances Sebel, Arthur Segar, Hugo Stamm, Marie Ward and Wright and Dietrich.

Nick Foran, baritone, and a trio consisting of Ann Seaton, Rina Revel and Victoria Fransen, appeared at a musicale given at the Hotel White on Feb. 12.

Alberto Jonás Presents Elizabeth Hipple in Recital

A very successful piano recital was given by Elizabeth Hipple, artist pupil of Alberto Jonás, in the Panhellenic Hotel on Feb. 16. A feature of the program was the first performance in New York of Mr. Jonás's Six Compositions for Piano, which found much favor with the audience. Works by Mozart, Bach, Brahms, Arensky and Liszt completed the list.

Claude Warford Gives Series of Programmes Intimes

A series of recitals entitled Programmes Intimes are held by Claude Warford, teacher of singing, in his studio. At the first, on Feb. 10, Marion Callan and Jaqueline Tempers, soprano, and Barry Devine, baritone, were heard. Mme. S. Strelowa, soprano, and Betty Wiltbank, mezzo-soprano, sang Russian, Chinese and American songs on Feb. 16. Willard Sektberg and Mr. Warford accompanied.

Gustave L. Becker Presents Artist Pupils in Recital

Artist pupils of Gustave L. Becker, pianist, were presented with marked success in a musical evening held in Steinway Hall on Feb. 18. Taking part in standard compositions were Samuel Diamond, Esther Itkowitz, Arthur Plettner, Marion Goldberg and Alma Schirmer. Assisting artists were: Emma Mooney, mezzo-contralto; Domenic Lubrano and Julius De Sio, violinists, with Mrs. Johanna Arnold at the piano.

Amelia Braddock Sings in MacDermid Studios

At an intimate musicale in the Sibyl Sammis MacDermid Studios, on Feb. 14, Amelia Braddock, mezzo-soprano, was heard to advantage in four groups. Among the composers whose songs were sung, were Handel, Gluck, Hahn, Grieg, Brahms, Elgar and La Forge. Mildred Johnson appeared with Miss Braddock as her accompanist.

In Chicago Studios

CHICAGO, Feb. 20.—The De Paul Orchestra, Leon Stein, conductor, assisted by Ralph Ambrose, pianist, gave a program in De Paul Little Theatre on Sunday afternoon, Feb. 19. Debussy, Schubert, Bloch and Grétry-Mottl were the composers represented.

The De Paul University School of Music presented the following pupils in recital recently: Vera Crealesse, Mary Evelyn Eiler, Edmund Attwood, Joseph Callo, and Frances Grace O'Brien, piano pupils of Arthur C. Becker; Sam Herman, Pearl Stein, pupils in the violin department; and Theodore F. Lownik, from the voice department.

The Chicago Conservatory Orchestra, conducted by Richard Czerwony, head of the violin department, gave a concert in Kimball Hall recently with the following soloists representing the faculty: Edna Thomson and Jean Forsythe, sopranos; Franz Bodford and Elizabeth Van Pelp, pianists; and George Swigart and Marian Levine, violinists.

On Sunday evening, Feb. 12, Edna Thomson, and Esther Arneson, pianist, gave a program in the Stevens Hotel under the auspices of the Federated Clubs.

Artists from Mary Peck Thompson's Studios have been active.

Maurice Partzybok, contralto, sang for the Friday Club, Oak Park, recently. Miss Partzybok is soloist at the Fourth Presbyterian Church, Chicago. Mildred Bolan, contralto, has been engaged as soloist at the Christian Science Church of Hinsdale, Ill.

Frances Hunter, soprano, sang for the Musicians' Club of Women on Feb. 6. She is achieving success as teacher of the voice classes of the Evanston High School. Ella Heinbrodt, soprano, sang for the Hinsdale Women's Club. She gave a recital with Mildred Zook, dancer, and Mary Niemann, pianist.

Florence Gullans, mezzo-soprano, has opened a studio in the Fine Arts Building. Agatha Lewis, soprano, recently sang for the Columbia Damen Club, at the Edgewater Beach Hotel; the Chicago Women's Club, the Brainard Women's Club and the West End Women's Club. She will sing before the Nineteenth Century Club, Oak Park, on March 20. M. M.

Josef Bonime Joins Juilliard Faculty

Josef Bonime, conductor, has been appointed a member of the faculty of the Juilliard School of Music. He will give two series of lectures on Ensemble and the Art of Accompaniment, the first series beginning in February and continuing until the end of May, the second as part of the Juilliard Summer School curriculum.

Mr. Bonime has recently been conducting the radio orchestra heard in the Five Star Theatre programs over a Columbia network.

MARIA MÜLLER

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Orchestral Concerts in New York

(Continued from page 10)

The Berezowsky Fantasia, which received its first hearing anywhere on this occasion, revealed the strong modernistic slant which is characteristic of all this composer's work. As a phantasmagoria of strident discords, with only an occasional short-lived lapse into lyricism, it made strenuous demands upon conductor and players alike, the pianists having an especially ungrateful task with their instruments approached primarily from the percussive angle. Both Miss Brodsky and Mr. Triggs dispatched the formidable difficulties in admirable fashion.

After this almost unrelievedly fortissimo cacophony, the Tchaikovsky variations, which usually sound banal, to say the least, fell so healingly upon the long-suffering ear as to seem worth living and dying for; and Mr. Wallenstein's finely artistic and resourceful treatment of them aroused the audience to a high pitch of enthusiasm.

Mr. Barzin and his orchestra deserved the warm recognition accorded them for their share in both of these performances and the well-poised reading of the Gluck overture. The Rachmaninoff tone-poem, played in a brilliantly colorful manner, if not with all the fatalistic sense of mystery and atmospheric subtlety inherent in the score, brought the program to a highly effective close.

All-Brahms, With Gabrilowitsch

New York Philharmonic - Symphony, Bruno Walter, conductor. Soloist, Ossip Gabrilowitsch, pianist. (C. H.) Feb. 16, All-Brahms Commemorative program:

Piano Concerto No. 1, in D Minor
Mr. Gabrilowitsch
Symphony No. 4, in E Minor

This was a program wisely chosen and, in its essentials, beautifully performed. Since the first two movements of the Concerto originally were written for a symphony that Brahms abandoned because he did not feel ripe for such a work, the juxtaposition of Opus 15 and Opus 98 brought together the first and last symphonic writing of Brahms. Thirty-one years separated the youthful effort, in its first form, from the E Minor Symphony.

As usually happens, the first movement of the Concerto overshadowed the others by reason of its symphonic sweep and power. It was in this movement that Mr. Gabrilowitsch fairly transcended himself, and, with Mr. Walter's able assistance, achieved with splendor and something of fury the daemonic intensity of this music. There was not always the most perfect agreement as to rubato and other details of tempi, with the result that the soloist took the bit in his teeth and plunged ahead, with quick restitution of unity resulting. The second movement was dreamily projected and the last had the requisite animation; but it was the opening Maestoso that determined the success of the work.

Rarely has the slow movement of the Brahms Fourth been more enchantingly unveiled than it was by Mr. Walter and his princely ensemble. It was poetic, sensitive, lyrical and glowing in an unusual degree. The Scherzo, too, was eminently successful. In the first and final movements were those Walterian fluctuations of pace, which, while they often result in seraphic detail or striking contrasts, weaken structure and diminish momentum. Par-



Gustav Mahler as Caricatured by Enrico Caruso. Mahler's "Resurrection" Symphony Was Revived in New York by Bruno Walter

ticularly in the Passacaglia was there an appreciable loss of impact because of the irregular stride of the variations.

T.

Dobrowen Says Farewell

Philadelphia Orchestra, Issay Dobrowen, guest conductor. (C. H.) Feb. 21, evening.

Suite for Strings Corelli
Symphony No. 3 Brahms
Don Juan Strauss
Suite from Tsar Saltan Rimsky-Korsakoff

Mr. Dobrowen's final appearance of the season in New York drew a large and pleasantly disposed audience. The pleasantly disposed listeners were greeted with a program which contained nothing to startle an intrepid Philadelphia Orchestra Carnegie Hall audience.

The Corelli suite, arranged by Ettore Pinelli from the twelve violin sonatas of that composer (Op. 5), was a simple, charming classical bit in three movements. It was performed with fluency and delicacy. The Brahms Symphony was given a moving, if somewhat conventional reading. Don Juan tripped attractively through his amorous adventures, perhaps a bit more energetically than usual. The Tsar Saltan suite, music of Rimsky-Korsakoff's most charmingly decorative manner, formed a brilliant close.

R.

Walter Gives Unique Program

New York Philharmonic - Symphony, Bruno Walter, conductor. Soloists, Jeanette Vreeland, soprano, Sigrid Onegin, contralto. The Chorus of the Schola Cantorum of New York, Hugh Ross, conductor. (C. H.) Feb. 23, evening.

Rhapsody for Alto Solo, Male Chorus and Orchestra Brahms
Mme. Onegin; The Schola Cantorum
Symphony No. 2 in C Minor Mahler
Mmes. Vreeland and Onegin
The Schola Cantorum

To Herr Walter's credit we must place this unique program, one which has rarely been duplicated in the society's concerts. The performances of both works were thoroughly integrated ones, save for a technical deficiency here and there, unimportant, however, in the general scheme.

Brahms's glowing Rhapsody to lines from Goethe's Harzreise is too little heard. Its beauties were set forth tellingly, Mme. Onegin singing the solo with glorious tone and superb artistry, as did the male chorus. The addition of the violins in the measures preceding the close was a highly unnecessary alteration of the score!

Mahler's Second Symphony, in some ways the best of his list, had a warm reception, but it failed, as does his music each time it is produced, to convince this

writer of its worth. The second and third movements comprise the best of it, the best side of Mahler, so to speak, the naive, folk-like thematic material exerting a certain appeal that is distinctly his. But the essential lack of real form, the bombast of its opening movement and the emptiness of the Finale, with its endless pages of padding, its wandering, unrelated sections, its attempt again and again to storm the heights, remain ineffectual and provoke pity for the musician whose conceptions were so much nobler than his ability to execute them on paper.

Thematically Mahler is arid in these movements. His motives and his figurations, his overscoring of passages, which composers of greater gifts have shown us can be done with so much less technical apparatus, his surrender to the idea of being outwardly colossal, when he was actually, that is, creatively, small, are all revealed in this music.

Freud has a word for it, inferiority, evident in most of Mahler's laborious output, that wanting to be great, adopting a large and showy outline to conceal an emotional paucity of ideas. As a contemporary of Mahler's, still living, the veteran Dr. Karl Muck once expressed it so significantly: Mahler was small in great things and great in small things. The tragedy of the frustrated soul, the helplessness of Mahler, the unhappy man, so pathetically revealed in his published letters, are all in his music, a quality which not even the zeal and skill of so ardent a disciple as Herr Walter, or in other years Willem Mengelberg, can infuse with real life.

There is tenderness in the "Urlicht" movement, the fourth, for alto solo, which Mme. Onegin sang beautifully, this setting of those affecting verses from Des Knaben Wunderhorn, but it is the tenderness of weakness, not of deep feeling.

In the Finale Miss Vreeland sang the difficult soprano solo with that mastery for which she has won a well deserved reputation and with thrilling quality, and Mme. Onegin was again admirable in this section. The choral part was well done, reflecting the splendid work of Mr. Ross in training his Schola Cantorum singers for the event.

A. W. K.

Debussy Program to Be Given in Casa Italiana Auditorium

Claude Achille Debussy: A Character Sketch, is the title of the lecture Prof. Paul Krummeich of the University of Pennsylvania will give in the Auditorium of the Casa Italiana on Sunday afternoon, Feb. 26, under the auspices of the Casa Italiana, Deutsches Haus and Maison Française of Columbia University. Debussy songs will be sung by Mrs. H. D. Cleveland.

Toscanini to Play Howard Hanson's Romantic Symphony

The initial New York performance of Howard Hanson's Romantic Symphony will be given by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra in Carnegie Hall on the evening of March 1. The con-

cert will be Mr. Toscanini's first following his return from Europe on Feb. 22.

In the course of the subsequent eight weeks, Mr. Toscanini will conduct music by Tchaikovsky for the first time in New York, the work thus chosen being the symphonic poem Manfred. Modern Russian compositions to be given under his baton are Lieder und Tänze des Ghetto by Weprik, and Mossoloff's Iron Foundry.

Emily Roosevelt Is Applauded in Stamford Appearance

STAMFORD, CONN., Feb. 20.—The enthusiastic audience which heard Emily Roosevelt's recital, given under the direction of the Schubert Club in the Woman's Club Auditorium on Feb. 17, included attendants from near-by centres in addition to music-lovers of this city. The soprano's program was comprehensive. There were classical works by Bach and Mozart, operatic excerpts by Verdi and Wagner, German lieder, and songs in French and in English. In all of these, Miss Roosevelt was eminently successful, the beauty of her voice and the artistry of her interpretations being greatly appreciated. Lois Birchard Hedner was an admirable accompanist.

Reinhold von Warlich Is Applauded in Brussels

BRUSSELS, Feb. 10.—The Goethe program previously given in Paris by Reinhold von Warlich, noted lieder singer, and Paul Valéry, eminent French man of letters, was repeated here on Jan. 27 under the auspices of the Circle Littéraire et Artistique of this city. The musical part of the program comprised a number of Goethe's poems as set to music by Schubert, Schumann, Loewe, Brahms, Wolf and Jarnach. Mr. von Warlich interpreted these lieder with the impressive artistry and profound understanding that characterize his singing.

Detroit Concerts Cancelled Owing to Illness of James E. Devoe

DETROIT, Feb. 20.—Owing to the illness of James E. Devoe, president and general manager of the Philharmonic Concerts, Inc., it has been decided to dissolve the concert company. There will be no more concerts this season, it is stated.

Of the seven concerts scheduled by the company, but three were presented. These brought Lucrezia Bori, on Oct. 20, Tito Schipa on Nov. 11 and Lawrence Tibbett, on Oct. 31. The remaining artists listed were Vladimir Horowitz, Jan. 11; Yehudi Menuhin, Feb. 17; the Don Cossack Male Chorus, March 6, and Lily Pons, March 29.

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BALTIMORE FORCES MARK ANNIVERSARY

Schelling Is Guest Conductor in Own Work—Civic Opera Gives Martha

BALTIMORE, Feb. 20.—The concert given by the Baltimore Symphony Orchestra under the baton of George Siemmon on Feb. 12 had several features of special interest. The fiftieth anniversary of Wagner's death was commemorated with a rousing performance of the Prelude to Die Meistersinger; Ernest Schelling appeared as guest conductor; Pierné's Ballet de Cour Suite had a first local hearing, and Frank Kneisel was soloist in Mendelssohn's Violin Concerto.

Mr. Schelling conducted his dramatic composition, A Victory Ball, which was prefaced by Robert Loraine's recitation of the poem by Alfred Noyes. The audience which assembled in the

Lyric Theatre gave Mr. Schelling and his music sincere applause.

Under the direction of Eugene Martinet, the Baltimore Civic Opera Company began its Saturday evening performances in February with Martha, appearing in Cadoa Hall. There was a chorus of fifty, and the following made up the cast: Marian Gilbert, Margaret Gilner, J. Blaine Diven, Jr., Robert Jachens, Emil Neuman and Douglas Biddison.

Johns Hopkins Orchestra Heard

The Johns Hopkins Orchestra, under the baton of Bart Wirtz, gave its first public concert of the season at the Johns Hopkins University Library on Jan. 24. The Fifth Symphony of Beethoven was the principal work. Lighter compositions, Strauss's Rosen aus dem Süden and the Brahms Hungarian Dances, gave enthusiastic members of the orchestra a vent for their exuberant expression.

Bart Wirtz led the Johns Hopkins Orchestra in its second program of the season on Feb. 12, under the auspices of the Johns Hopkins Musical Association, of which Philip S. Morgan is president. The concert attracted a capacity audience to the Maryland Casualty Auditorium. Beethoven's Fifth Symphony and compositions by Strauss and Brahms gave the audience the cultural entertainment which is the aim of the organization. Harriet Colston, soprano, sang Dich Teure Halle from Tannhäuser with a dramatic intensity which appealed to her listeners.

Alexander Sklarevski, pianist, and Bart Wirtz, 'cellist, assisted by Virginia Carty, accompanist, appeared on Feb. 6 in the North Hall of the Peabody Conservatory of Music. Their program consisted of Mendelssohn's Sonata, Op. 45, and the Brahms Sonata, Op. 38, besides groups of solos. These artists have a large following, and their excellent playing warrants this attention.

Rosa Ponselle appeared before a capacity audience in the Lyric on Feb. 8 and made her hearers respond with deepest attention to her art. Stuart Ross, skillful as accompanist, also gave pleasure with two solo groups. The concert with under the local management of the Harriss-Whitman Bureau.

Chamber Music at Peabody

The London String Quartet—John Pennington, Thomas Petre, William Primrose and C. Warwick Evans—gave the program of the fourteenth Peabody recital on Feb. 10. This group gains esteem with each re-appearance.

Felix Salmond, 'cellist, was the artist appearing at Newcomer Hall, Maryland School for the Blind, on Feb. 12, giving the second recital of the Sunday afternoon series. With readings of the Hüré Sonata in F Sharp Minor and Beethoven's Sonata in G Minor, Op. 5, No. 2, as the larger compositions, and with contrasting smaller pieces, Mr. Salmond disclosed his masterful command of his instrument. Ralph Angell, accompanist, served with co-operative attention to structural details.

The Baltimore and Ohio Glee Club, conducted by Ivan Servais, appeared in the Monument Street Methodist Episcopal Church on Jan. 23. Soloists were: Margaret Anger, soprano; A. Douglas McComas, tenor; and Robert Southard, baritone. Charlotte Rodda Reed, Wilmer T. Bartholomew, Elizabeth C. Duncan McComas and George Bolek were the accompanists.

The Agnes Zimmisch Opera Class gave performances of Il Trovatore at the Italian Gardens on Jan. 23 and 30 before audiences which warmly applauded the participants. Membership

DETROIT PROGRAMS ATTAIN HIGH LEVEL

Symphony Orchestra Heard Under Kolar in Concerts of Much Diversity

DETROIT, Feb. 20.—Three recent programs stood out among the concerts this city has heard within the past few weeks.

These were: the all-Wagner evening of Sunday, Feb. 12, by the Detroit Symphony Orchestra under Victor Kolar; the twelfth pair of subscription concerts, Feb. 2 and 3, also under Mr. Kolar, in which the First Symphony



Ilya Schkolnik, Concertmaster of the Detroit Symphony, Was Conductor of a Recent "Pop" Concert

of Sibelius and a first local reading of Carpenter's Suite, Adventures in a Perambulator, were included; and the two appearances of the Vienna Sängerknaben, Feb. 1, afternoon and evening, in Orchestra Hall. The Sängerknaben were presented under the auspices of the Mayor's Unemployment Committee.

Seven excerpts made up the special program played in commemoration of the Wagner anniversary. Four were from The Ring; the other three were the overtures to Rienzi and Tannhäuser, and the Prelude to Parsifal.

Ilya Schkolnik, concertmaster, was soloist with the orchestra at the Saturday night "pop" concert, Feb. 4. He played the Sibelius Violin Concerto in which he had appeared as soloist at an earlier subscription pair. Mr. Kolar led the orchestra in compositions by Rimsky-Korsakoff, Mendelssohn, Debussy and Nicolai.

On the morning of the same day the fourth of the Young People's Concerts was presented, with Mr. Kolar conduct-

in the organization includes Miss Zimmisch's pupils at the Peabody Conservatory of Music and other singers. Leading roles were sung by Agnes Flynn, Alice Archer Walker and Pasquali Romondi. Miss Zimmisch conducted.

Joseph Szigeti, violinist, with Nikita de Magaloff at the piano, gave the twelfth recital program at the Peabody Conservatory on Jan. 27. Works by Ysaÿe, Bloch and Achron were played. Encores were added to the program, and not until the artist pleaded fatigue did the demonstration subside.

The New York Philharmonic-Symphony Orchestra, with Bruno Walter conducting and Walter Gieseking, pianist, as soloist, stirred a large audi-

ing and Edith Rhetts Tilton as lecturer. The program was devoted to The Human and The Spiritual in Music. All the works were by Wagner.

Concertmaster Conducts

Mr. Schkolnik was on the podium at the "pop" concert of Sat., Feb. 11. At this concert Henry Siegl, youthful Detroit violinist and graduate of the Curtis Institute of Music, made his debut with the orchestra in the Saint-Saëns Third Concerto. Tchaikovsky's Fifth Symphony was the chief orchestral contribution. After the Concerto, the Central High School Choir of eighty voices led by Harry Seitz, sang seven songs.

At the thirteenth pair of subscription concerts on Feb. 9 and 10, Edward Bredshall, Detroit pianist, repeated his earlier success in Ravel's Concerto. Another work repeated by request after its initial approval at the last Pro Musica concert in January, was the Polka and Fugue from Schwanda.

Mr. Schkolnik and Georges Miquelle, first 'cellist with the orchestra, appeared as soloists with the symphony in the Brahms Concerto in A Minor for violin and 'cello at the subscription pair of concerts on Feb. 16 and 17. Mr. Kolar conducted. The rest of the evening was devoted to shorter works by Mendelssohn, Grieg, Debussy, Massenet and Rimsky-Korsakoff.

Local Composers Honored

The Bohemians, Musicians Club of Detroit, had charge of the "pop" concert of Saturday, Feb. 18. The conductors were Valbert Coffey, Henry Matheys and Mr. Miquelle. Soloists were Frances Mayhew, pianist; Mr. Miquelle; Carl Bautel, pianist; and George Galvani, baritone. A number of first performances of compositions by Detroiters were given.

The Gretchaninoff Trio appeared in a formal recital Feb. 17 at the Colony Club. Gretchaninoff works for piano and voice were enthusiastically received.

The American Little Symphony, Mr. Coffey, leader, gave the second of four concerts at the Institute of Arts on Feb. 14.

The Detroit String Quartet played the final concert in the series at the Women's City Club on Wednesday morning, Feb. 8.

The Colony Club presented Gladys Luloff-Hyde, pianist, and Cameron McLean, baritone, in recital on Feb. 10.

HERMAN WISE

Charles Naegelé, pianist, will give a recital at the Philadelphia Forum on Friday evening, March 3.

ence to enthusiasm in the Lyric on Jan. 25.

Elizabeth Oppenheim gave a piano recital in Cadoa Hall on Feb. 14, presenting a program which served to emphasize her technical ability and musical temperament.

Vicente Escudero, assisted by Carmita and Carmela, Luis Mayoral, and A. Guro, appeared at the Lyric on Jan. 23. They were given hearty applause.

Frances McCollin, Philadelphia composer, completed her series of talks in preparation of programs given locally by the Philadelphia Orchestra. She had been invited to continue these talks for the next course to be held here.

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SEATTLE SYMPHONY PLAYS NEW WORKS

Successful Season with Cameron
Is Ended—Resident Artists
Are Heard

SEATTLE, Feb. 20.—A short but brilliant season under the conductorship of Basil Cameron has been concluded by the Seattle Symphony Orchestra. Symphonic programs were given on Jan. 5 and 16, and on Jan. 7 the orchestra drew an audience of more than 6,000 to the Civic Auditorium to hear a popular concert. Symphonies played were Mozart's Jupiter and Brahms's Second. Among the novelties were Klami's tone poem with the title of 3 Beaufort, which had its first performance in America; Dubensky's Fugue for violins; and two works by Grainger, Blithe Bells and Green Bushes.

The Volker String Quartet, one of Seattle's newer ensembles, began its series of five programs with Brahms's Quartet, Op. 67, and the Schumann Quintet, having the assistance of Gene Fiset, pianist, in the latter work. Subsequent concerts have brought music by Dvorak, Debussy, Glazounoff, Beethoven and Tchaikovsky and the Moussorgsky-Pochon Suite. Theodore Anderson, Walter Sundsten, Wilma Wills and Iris Canfield are the members of this group.

Kreisler's Quartet in A Minor and quartets by Haydn and Tchaikovsky were artistically projected at the second concert of the Spargur String Quartet, which is made up of John M. Spargur, Albany Ritchie, E. Hellier Collens and George C. Kirchner.

Foundation Aids Musicians

The Seattle Music and Art Foundation, Mrs. A. S. Kerry, president, has some ten community branches which make valuable contributions to the city's culture. In addition to studying modern music, the organization presents young artists in formal recitals, encourages gifted young people in art and music, and sponsors a children's Christmas festival in co-operation with the public schools.

Two leading women's choruses have given programs before appreciative audiences. The Seattle Orpheon, conducted by Arville Belstad and with Ruth Wohlgamuth Kraft at the piano, was heard in January. The Philomel Singers, with R. H. Kendrick as conductor and Ethel Payne Collins as accompanist, were assisted by the Ralston Male Chorus under the leadership of Owen J. Williams.

The Ladies Musical Club was recently entertained by its Junior Auxiliary, the members of which prepare programs under the guidance of Anna Grant Dell. Taking part in the first matinee musicale of the Ladies Lyric Club were Florence Beeler, Pauline Falk, Dorothy Fordyce, Elsa Gaugert and Fern Sant. The sonata form was discussed by Martha Sackett of the Cornish School faculty at the Musical Art Society, the performers being Florence Duerr, Elna Burgeson, Grace Jobson Smith and Edith Kendall Williams. A Brahms program at the Thursday Music Club was given by Olive M. Sammis, Yvonne Deny, Paula Liske Ayers, Mabel Beardsley Bolles and Mrs. Virgil K. Hancock.

At the Cornish School an outstanding

Free Orchestral Concerts Give Employment to Newark Players

NEWARK, N. J., Feb. 20.—Widespread unemployment among musicians has been directly responsible for the formation of the Newark Civic Symphony Orchestra, with a season of eleven concerts under the baton of Philip Gordon. Hahne & Co., who conduct a department store, pay the bills and give the concerts without charge to the public.

Nine performances have already been given. Capacity audiences greet the orchestra on every occasion, and letters from listeners who hear the concerts broadcast from WOR indicate that the programs attract a large radio public.

Mr. Gordon has his own ideas on program making. "I do not play an entire symphony at any concert," he says, "unless it be Schubert's Unfinished or a short Haydn symphony. Why? I should not care to have a whole roast turkey set before me at dinner. People go to concerts as they do to the theatre, for enjoyment, not for education or moral uplift."

"I make each program follow some definite idea. Each number is preceded by brief explanatory remarks, in which I try to convey the mood of the composition and in general prepare the listener for what he is about to hear."

Among the best liked programs have been those entitled Dance Music by the Great Composers, from Bach's B Minor Suite to modern works; How Music Grew; Picture and Story in Music; Moods, and Contrasts.

In requests for favorite works, Schubert and Tchaikovsky are the composers most often mentioned. Also liked are Mr. Gordon's arrangements of

program was presented by the orchestra under the baton of Peter Meremblum. Beethoven's Fifth Symphony, the Prelude to Die Meistersinger and Liszt's Les Préludes were on the program. Aaron Stankevitch, violinist, played the Introduction and Rondo Capriccioso by Saint-Saëns.

DAVID SCHEETZ CRAIG

Weingartner Cycle of Songs to Be Published by Bote & Bock

A new work by Felix Weingartner will be published next month by Bote & Bock, Berlin. This work, entitled Der Weg, is a cycle of fifteen songs to poems by the composer's wife, Carmen Studer, set for soprano and baritone with orchestra. Some of the songs are composed as solos, others are duets.

Fabien Sevitzy to Conduct in Europe

Fabien Sevitzy will conduct concerts of the Berlin Philharmonic Orchestra in Berlin on March 29 and April 4; and will appear in Paris as guest conductor of the Pasdeloup Orchestra in concerts to be given on April 8 and 9.

Ward French Makes Tour of Community Concerts Cities

Ward French, general manager of the Community Concerts Service, has been making a tour of Community Concert cities, including Saginaw and Flint, Mich., London and Kingston,



Philip Gordon, Conductor of the Newark
Civic Symphony Orchestra

Schubert's waltzes for piano and his own Little Brown Jug, a rhapsody based on the once popular American tune.

All the members of the orchestra are members of the Newark local of the American Federation of Musicians. The orchestra came into existence a year ago when the relief committee of the musicians' union asked Mr. Gordon to conduct a concert by an orchestra of unemployed men.

The largest auditorium in the city, that of the South Side High School, is used for the concerts.

Ont., Scranton, Springfield, Mass., and Providence, R. I. In Providence, on Feb. 14, Mr. French attended a concert in the series by the Cleveland Orchestra under Nikolai Sokoloff with Harold Bauer as soloist.

Carmela Ponselle Sings for Audience in Salvation Army Hall

Some 2,000 men heard Carmela Ponselle sing in the hall of the Salvation Army Lodge on Corlears Street, New York, on the evening of Feb. 24. Colonel Thomas Stanyon, chaplain, presided.

Hortense Monath to Be Heard with League of Composers

Appearing with the League of Composers on May 6, Hortense Monath, pianist, will play a group of Russian works, including a first performance of a sonata by Shostakovitch.

MILWAUKEE FORCES HAVE NEW SUCCESS

Philharmonic Gives Gala Concert
with Austral as Soloist—
Schlusnus Returns

MILWAUKEE, Feb. 20.—Another gala concert was given by the Milwaukee Philharmonic Orchestra at the Alhambra Theatre on Feb. 14, this time with the assistance of Florence Austral, soprano. The concert, the fifth in the current series of six, attracted one of the largest audiences of the year.

The orchestra, conducted by Frank Laird Waller, performed again with distinction, delivering the Overture to Oberon with a splendid feeling for musical values. Strauss's Don Juan was the highlight of the instrumental part of the program, which concluded with excerpts from Lohengrin and Tannhäuser in commemoration of the Wagner anniversary.

Mme. Austral was in splendid voice. The audience recalled her so many times that she was forced to engage in a Marathon on and off the stage and finally gave several encores. She regaled her hearers with arias from Der Freischütz and Tannhäuser, the Cry from Die Walküre and the Mad Scene from Lucia di Lammermoor. In the last-named, which enlisted the services of John Amadio with his flute, the florid passages were delivered with complete facility, and a burst of riotous applause followed.

Eric De Lamar officiated with the baton at the last concert given here by the Chicago Symphony Orchestra in the Pabst Theatre on Feb. 6, Frederick Stock being away on his mid-winter vacation. Brahms's Third Symphony had a beautiful reading. Also on the program were Handel's Concerto for strings and two wind orchestras, a suite by Kodály and Alfvén's Swedish Rhapsody.

Heinrich Schlusnus came back to the Pabst Theatre on Feb. 15 under the management of Margaret Rice and easily repeated his former triumphs. This was his third appearance in Milwaukee in recent years. Franz Rupp provided his usual fine accompaniments.

Northfield, Minn., home of the St. Olaf Choir, has another body of excellent musicians in the Carleton College Symphony Band, now in its tenth year, which played in the Milwaukee Vocational School Auditorium on Feb. 13 and achieved a distinct success. The membership of from fifty to sixty players, including girls, has twenty-five clarinets; and the group plays Bach, Haydn, Beethoven, Wagner, Respighi and music of similar type. James Robert Gillette is the able leader.

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With Composer as Soloist
in Virginia

RICHMOND, VA., Feb. 20.—The evening of Feb. 3 will long be remembered because John Powell's Rhapsodie Nègre, which has been played in all the important musical centres of Europe and America, was given for the first time in Richmond, by the National Symphony, Hans Kindler, conductor, with the composer as soloist.

Mr. Kindler constructed his program with Mr. Powell's composition as the focal point. The result was one of such integration that the audience came away with a very concrete conception of the music as a whole, and not a mere scattering of impressions.

The Rhapsodie Nègre, its rhythmic folk tunes fused with a mood of tragedy, created a sense of lyric melancholy that was the keynote of all the other compositions on the program. It was foreshadowed by Tchaikovsky's Pathétique Symphony and followed by the more folk-like music of Moussorgsky's Khovantchina and Järnefelt's Praeludium. Even Bach's Grave and Allegro from the Organ Concerto in G, with its thoughtful economy of planning, made a definite contribution to the feeling of the program's balance; and the last composition was the broad folk material of the Meistersinger Overture.

Plays Natchez-on-the-Hill

Mr. Kindler conducted spiritedly, and emphasized the unity of mood. In the Rhapsody he joined Mr. Powell in creating a real synthesis between the piano and orchestra, and after it was all over he expressed his appreciation as emphatically as the audience did. In fact, he expressed it much more effectually, for he suddenly insisted on cutting short the innumerable calls for Mr. Powell's appearance by playing Natchez-on-the-Hill as a surprise. This delighted the audience, and the contagious gaiety of the composition was a startling contrast to the larger and more serious work inspired by Joseph Conrad's Heart of Darkness.

Salmaggi's Opera Company presented Cavalleria Rusticana and Pagliacci at the Mosque Auditorium on Feb. 11. It is the only opera we have heard this winter, but the same company is scheduled for another engagement in March.



John Powell, Soloist with the National Symphony in His Rhapsodie Nègre

It hardly seems worth while in spite of the scarcity of operas, for the Richmond audience was keenly disappointed in the first production, and will not likely support another. The acting was extraordinarily crude, and the music was not in any way compensatory. Choosing between evils, Pagliacci was more successful than Cavalleria, for Pasquale Amato sang the part of the clown.

MATE B. BRANCH

Choruses Unite in Hartford List

HARTFORD, Feb. 20.—Male choruses from Springfield, Waterbury, Derby, Willimantic, South Manchester, New Haven and Hartford gave a concert in Bushnell Memorial Hall recently in aid of charitable work done by the St. Vincent de Paul Society of Our Lady of Sorrows Church. The event was similar to one recently held in Waterbury. Mildred Dilling, harpist, was guest soloist. The united choirs were led by Sidney French of the local unit, with Helge E. Pearson as organist and Clarence M. Bagg as pianist.

J. F. K. JR.

BERLIN.—Bote & Bock have resumed publication of a small music paper, *Der Aufstieg*, similar to the *Neue Berliner Musikzeitung*, which was issued by this firm from 1847 to 1896. Besides articles of general interest, the paper contains announcements of new publications, important new operas, and other items.

WASHINGTON LAUDS ORCHESTRAL MUSIC

Kindler Presents Delightful Programs—Recitals Are Popular

WASHINGTON, Feb. 20.—Most of the important concerts during the past fortnight have been those of the National Symphony Orchestra. Hans Kindler presented two unusual works in a recent list: a Handel Concerto Grosso with Marcel Tabuteau of the Philadelphia Orchestra playing the solo oboe, and a first Washington performance of Schubert's Fifth Symphony.

It was an excellent concert and both featured works proved immensely pleasing to the audience. Mr. Kindler gave the Schubert Symphony a delicate, lyrical reading, in keeping with its mood; and the Handel work acquainted the audience with new beauties of the oboe.

A Bach Adagio, arranged for orchestra by Jacques Posell, contrabass player of the orchestra, opened the program, and Berlioz's Roman Carnival Overture closed it.

Two concerts for children and young people were given by the orchestra. Mr. Kindler featuring compositions for the brasses on Feb. 4, and at the concert for young people on Feb. 18, a discussion of color and imagination in music. The orchestra played the first movement from Schubert's Fifth Symphony, Rimsky-Korsakoff's Capriccio Espagnol, and Sibelius's Valse Triste.

The National Symphony will play in Baltimore the evening of April 5, it has been announced by the management. Mr. Kindler plans to present the same program as Washington will hear the following day, in the final concert of the local series. It will feature the Franck Symphony and a noted soloist.

This is the first time the orchestra has played in Baltimore, and the event is arousing a great deal of interest. The orchestra played a concert in Richmond on Feb. 3, and this second appearance in the southern city was a great success.

New Concert Series

A new series of concerts for next season in Washington has just been announced by the C. C. Cappel Concert Bureau, the local manager for the National Symphony Orchestra. The series is an outgrowth of the Sunday afternoon concerts of the orchestra, which have been so successful, and which reveal a demand for music on Sunday.

These concerts will in no way conflict with the regular eight or ten Sunday programs of the orchestra.

A special cut rate is being offered to groups of students and musical organizations by the T. Arthur Smith Concert Bureau for the two remaining orchestral concerts in its series, that by the Philadelphia Orchestra on Feb. 28 and that by the Philharmonic-Symphony on March 7. The latter concert marks the final appearance of the Philharmonic and Arturo Toscanini in Washington.

Benefit Concerts Given

The first of a series of concerts for the benefit of unemployed musicians was held on Feb. 14, at the Sulgrave Club. Sylvia Meyer, harpist of the Baltimore Symphony Orchestra, and Florence Yocum, soprano, gave the program. The second program featured the Washington String Quartet, Robert Freund, baritone, and Emerson Meyers, pianist.

A memorial service, for the late Dr. Hugh Rowland Roberts, until his death late in January head of the Washington College of Music, was held at the college Sunday afternoon Feb. 5. The Guarnerius String Quartet, headed by Emanuel Zetlin, a member of the col-

lege faculty, played Mozart and Franck quartets.

The program also served to dedicate the college's new music auditorium, Cyngham Hall, which Dr. Roberts completed just before his death.

Carmen was given at Washington Auditorium Feb. 12, by Alfredo Salmaggi and his company of singers from Chicago. Because of lack of rehearsals and outstanding voices, the opera was not so successful as the previous performance by this group. Rosita Forrieri sang the title role, Giuseppe Radaelli that of Don José, Pasquale Amato, that of Escamillo. A real bull and horses were used on the stage in the last act. More than 3,000 people attended.

The Washington String Quartet, made up of members of the National Symphony Orchestra, played a concert at the home of George Hewitt Myers, orchestra patron, on Feb. 7. The Dohnanyi Quintet, with Miksa Merson, Hungarian pianist, was the feature of the program. Mr. Merson played a piano recital in Mr. Myers's home on Feb. 16.

RUTH HOWELL

Henri Deering Gives Concerts in South

Henri Deering, pianist, has recently given concerts in the South. He appeared before the Society of Arts in Palm Beach, Fla., on Feb. 20 in a joint recital with Francis Macmillen, violinist, and was also heard in Nashville and Memphis, Tenn.

Mr. Deering will be soloist on May 25 at the Biennial Convention of the National Federation of Music Clubs in Minneapolis.

Dorothy Bowen Sings in East and West

Following an appearance at Vassar, where she sang in a performance of Liszt's setting of Psalm 137, Dorothy Bowen, soprano, fulfilled an engagement with the Schubert Club of Schenectady. She recently returned from a tour which included concerts in Chicago and other centres in Illinois and in Pennsylvania cities.

Jean Knowlton Appears in Baltimore Recital

Jean Knowlton, soprano, appeared in recital at the Oldfields School, Baltimore, on Feb. 10. The program consisted of songs of the sixteenth, seventeenth and eighteenth centuries, German lieder, modern American compositions and a group of Spanish folk songs.

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PHILADELPHIA LIST HAS WIDE VARIETY

Metropolitan Opera and Recital Programs Cover Extensive Schedule

PHILADELPHIA, Feb. 20.—The Metropolitan Opera's performance of *The Bartered Bride* had all the aspects of novelty, as the comedy had not been heard here since its local premiere in 1909. The familiar and sparkling overture set the audience in mood for the romantic humor of the work, and Artur Bodanzky realized completely the charm and vivacity of the score. Elisabeth Rethberg, Rudolf Laubenthal, Ludwig Hofmann, Alfredo Gandolfi and Marek Windheim were all delightful in their roles.

The Metropolitan's offering on Jan. 31 was a superb Pelléas et Mélisande with Edward Johnson and Lucrezia Bori in the title roles. Louis Hasselmans conducted, and Ezio Pinza appeared as a new Golaud. Ina Bour-skaya, Léon Rothier and Ellen Dalossy rounded out the cast.

Lily Pons scored another triumph on Feb. 7, singing Gilda in *Rigoletto* to the Duke of Giacomo Lauri-Volpi and the Jester of Giuseppe De Luca. Gladys Swarthout, Mr. Rothier and Mr. Gandolfi completed the list of principal characters.

An unusual harp program was given on Feb. 9 at the Cosmopolitan Club, the artists being Mary Jane Mayhew and Carlos Salzedo. The former played Mr. Salzedo's *Iridescence*, *Whirlwind*, *Quietude* and *Introspection*, and works by Corelli, Rameau and Gluck. Mr. Salzedo gave an illuminating talk on the modern harp and its technical and musical development.

Music Club Gives Program

New members of the Philadelphia Music Club provided the program for the meeting in the Bellevue ballroom on Feb. 7, and proved that the organization is rich in talent and fortunate in these newcomers. The program took the form of a radio broadcast, Phyllis Gilmore Beattie, leader, acting as announcer. She read Victorian verses and Negro dialect poems of her own. A. Walter Kramer's *In Elizabethan Days* and Rubinstein's *Kammenoi-Ostrow* were played by the Philadelphia Musical Art Trio, which consists of Ruth Rappe, Marjorie Rogers and May Worley. Also taking part were: Lucille Berlin and Katherine Wheeler, sopranos; Thelma Melrose Davies, contralto; Ethel Weimar, pianist; and George Bush, baritone. Blanche Nelson Hunter, Edythe Parsons Barnett and Lois Sweisfort accompanied.

The second concert of the Guarnerius String Quartet was given on Feb. 9 in Mrs. Clifford Lewis's music room. The group consists of Emanuel Zetlin, David Madison, Samuel Lifschey and Willem van den Burg. Interpretations of Franck's Quartet in D and the Haydn Quartet in C, Op. 54, No. 2, were notable for fine ensemble and convincing expression.

The Tuskegee Choir, conducted by William I. Dawson, gave the Feb. 9 program before the Philadelphia Forum, confining its list almost entirely to Negro folk songs and spirituals, although the famous Kieff Response of the Greek Catholic Church, an encore, was far away from the material the choir sings best. And its best is very good.

George Lapham, Jascha Simkin, Benjamin Gusikoff and Clarence Fuhrman appeared in the Bellevue on Feb. 9.

W. R. MURPHY

Passed Away

Henri Duparc

Henri Duparc, noted French composer, died at Mont de Mersan in the Pyrenees on Feb. 12. He was eighty-five years of age.

Duparc was born in Paris. He showed no particular aptitude for music in his early childhood. Being destined for the study of law, he was educated at the Jesuit College of Vaugirard. It was there that his piano teacher, César Franck, developed his first musical interests and decided him on his career. Later Duparc became one of Franck's favorite pupils, composing actively during the early part of his life. Always of a highly sensitive and delicate constitution, a nervous ailment forced his retirement from artistic activity in 1885. It was not until after this retirement that Duparc's abilities as a composer were recognized.

His works include distinguished songs, some piano pieces, a symphony, the symphonic poem *Lenore*, and *Aux Etoiles*.

Heinrich Meyn

WASHINGTON, Feb. 20.—Heinrich Meyn, noted baritone, died here on Feb. 9 after an illness of four years. Mr. Meyn was a native of Hamburg, and was seventy years old.

He came to this country in 1890 and appeared as soloist with the Oratorio Society of New York, the Arion Club, the New York Symphony Orchestra under Walter Damrosch, and the Boston Orchestral Club. He was heard in the Damrosch Opera Company with Johanna Gudske, and sang with the Boston Symphony Orchestra under Artur Nikisch and Karl Muck. He toured with Emma Calvé and Olive Fremstad, and took part several times in the Ann Arbor Festival. Sidney Homer's *Requiem* was dedicated to him.

For the past seven years, since the death of his wife, the former Mary Agnew, Mr. Meyn had made his home with his sister and brother-in-law, Mr. and Mrs. Carlton van Valkenburg in Washington. R. H.

Gabriel Hines

PHILADELPHIA, Feb. 20.—Gabriel Hines, composer and conductor, died in Mount Sinai Hospital on Feb. 11 after a protracted illness. Mr. Hines, who was forty-three years of age, had formerly been director of music at Swarthmore College, head of the department of musical theory at Ohio Wesleyan University, and head of the music department in the Pennsylvania College for Women in Pittsburgh. A native of New York City, he had studied at the Institute of Musical Art. His compositions included a symphony, a string quartet, a symphonic poem *Wars of America*, and a cantata *The Pilgrim's Voyage* which won second prize at the Panama Pacific Exposition in 1915. He is survived by his widow and two sons.

Charles S. de Forest

NEW HAVEN, Feb. 26.—Charles S. de Forest, patron of music, died of pneumonia yesterday in Savannah, Ga. His health had been delicate for several years. He was eighty-two years of age.

Mr. de Forest, well known in New Haven musical circles, had been a former president of the Gounod Musical Society and had been actively interested in the New Haven Symphony Orchestra. He survived his wife, formerly Lillian Ives. Their only child, Antoinette Venter, died in 1924. His nearest surviving relatives are a grandson, a brother, and a cousin.

Mrs. Elizabeth Schuler Gruen

ST. LOUIS, Feb. 20.—Mrs. Elizabeth Schuler Gruen, music teacher and critic in St. Louis for over fifty years, died at her home in Webster Groves on Feb. 7 at the age of sixty-six. Known as a teacher of piano and voice, Mrs. Gruen had sung in many prominent churches of this city. She

had likewise appeared as soloist with the St. Louis Symphony Orchestra. She was the mother of Rudolph Gruen, teacher, pianist and composer, and is survived by another son and four daughters.

S. L. C.

Mrs. Eleanor Fisher

CHICAGO, Feb. 20.—Mrs. Eleanor Fisher, well known for her newspaper articles on celebrities, died at the Henrotin Hospital on Feb. 16 after an illness of four months. Mrs. Fisher had formerly been a pianist and organist, and at one time was accompanist for the late George Hamlin and Charles W. Clark. Of late years she was publicity representative for such well known artists as Claudia Muzio, Mary McConnic and Charles Hackett. Mrs. Fisher was born in St. Louis sixty-four years ago. She is survived by a sister, Mrs. Wallace Wilson of Alexandria, Pa.

M. M.

Ralph H. Korn

Ralph H. Korn, chairman of the department of community music of the New York Federation of Music Clubs, died suddenly at his residence in New York on Feb. 15. Mr. Korn was born in New York on March 16, 1882. He had published musical compositions and several books, including *Building the Amateur Opera Company*. He is survived by his widow, formerly Ethel Lewis of Seattle, and by a brother.

Ramon V. Pritchard

UTICA, N. Y., Feb. 20.—Ramon V. Pritchard, violinist and teacher, died of a heart attack recently at the age of forty-three.

Mr. Pritchard, a native of Turin, N. Y., had taught at the Utica Conservatory for eighteen years, and since 1930 had been at the head of his own violin school. He is survived by his widow, a son and a daughter.

E. K. B.

Mrs. Frances Striegel Burke

PORTLAND, ORE., Feb. 20.—Frances Striegel Burke, pianist and teacher, prominent in Portland musical circles, died of a heart attack on Feb. 3. Mrs. Burke founded the MacDowell Club of Baker, Ore., as well as the former MacDowell Club of Portland. She had been head of the Ellison-White Conservatory since 1926.

J. F.

Charles Walrath

PORTLAND, ORE., Feb. 20.—Charles Walrath, first horn player of the Portland Symphony Orchestra, was seized with a paralytic stroke at a concert on Feb. 10, and died two days later. He was fifty-six years old and had been a member of the orchestra for the past twenty-three years.

J. F.

Dominic de Luisi

CHICAGO, Feb. 20.—Dominic de Luisi, harpist and composer, died on Feb. 16 after a prolonged illness at the age of eighty-one. He is survived by a daughter and a son.

Philharmonic to Discontinue Brooklyn and Metropolitan Series

The New York Philharmonic-Symphony Orchestra will discontinue its appearances in the Brooklyn Academy of Music and in the Metropolitan Opera House next season. To replace these two series, a new series of Sunday afternoon concerts is to be given in Carnegie Hall. The season of 1933-34 is to consist of thirty weeks instead of the present twenty-nine.

Associated Music Teachers' League to Hold Conference

A Music Teachers' Conference, under the auspices of the Associated Music Teachers' League, will be held in the Town Hall on Friday morning, March 10. The meeting will be open to the public. Speakers will include Dr. George Garton, supervisor of music of the Board of Education, and Leonard Lieblich, critic.

VERDI WORK GIVEN BY PORTLAND CHOIR

Symphony Season Closes with Requiem under Baton of van Hoogstraten

PORTLAND, ORE., Feb. 20.—Willem van Hoogstraten closed the Portland Symphony Orchestra season with an impressive reading of Verdi's *Requiem*, given with the Portland Choral Society. Expert attacks and releases and fine blending of tone marked the chorus's singing, and the orchestra was admirable. Good ability was also displayed by the quartet of soloists: Leah Leaskha, Rose Friedle-Gianelli, Arthur Johnson and Mark Daniels. A capacity audience applauded the participants.

Grace Castagnetta, pianist of New York, made her American debut with an orchestra at the matinee concert on Feb. 5. She received an ovation after playing the E Minor Concerto of Chopin with impelling beauty and facility. The orchestral numbers were the Overture to *Ruy Blas* and Rimsky-Korsakoff's *Schéherazade*. Miss Castagnetta played over KOIN, the *Oregon Journal's* radio, on three evenings the following week.

The Symphony Society entertained Mr. van Hoogstraten and the orchestra at its annual luncheon in the Benson Hotel on Feb. 15. Charles E. McCulloch presided. H. F. Cabell, treasurer, reported an increase of more than 1,100 in the sale of season tickets. This source of revenue, the maintenance fund and membership in the Symphony Society support the orchestra. There is a deficit of only \$2,500. Speakers heard were D. J. Sterling, Frederick Greenwood, Dr. W. S. Knox, W. W. R. May, W. R. Boone, C. A. Rice, R. E. Millard, Mrs. Ralph Wilbur and Mr. van Hoogstraten.

Cameron Squires and Judge H. S. Lusk are the new directors. J. C. Ainsworth, Mrs. T. D. Honeyman, H. F. Cabell, K. H. Koehler, Mrs. F. M. Seller, W. S. Babson, J. A. Laing and Dr. Knox were re-elected.

Apollo Club Gives Concert

The Apollo Club, in its twenty-fifth season, appeared at the Masonic Temple on Feb. 16. Mr. van Hoogstraten conducted the choral numbers with meticulous attention to dynamic and tonal details. The a cappella singing was conspicuous in merit. Aylward's Song of the Bow and Brahms's *In Silent Night* were repeated. Arthur Johnson, tenor, presented two groups of solos artistically. Robert Flack was the accompanist.

Joyce Nye, soprano; Nellie Rothwell May, pianist; W. W. Graham, violinist; Lucile Cummins and Margaret Notz, accompanist, gave a program for the scholarship loan fund of the Monday Musical Club at Mr. Graham's home on Feb. 6.

Members of the Oregon Chapter of National Harpists and of the sorority Mu Phi Epsilon were heard in a program at the Ellison-White Conservatory on Feb. 6. Dorothy Bain, Katherine Hoon, Jane and Katherine O'Reilly played a Haydn string quartet. Ruth Close, harpist, was accompanied by Florine du Fresne, harpist.

A new venture for KGW, the radio of the *Morning Oregonian*, will be the monthly broadcasting of an opera by local talent. The board of directors comprises Evelene Calbreath, G. Taglieri, Rose Coursen Reed, Mark Daniels, Otto Wedemeyer, Nikola Zan and Misha Pelz, music counselor of KGW.

JOCELYN FOULKES

NOTABLE NEW BIOGRAPHY OF RICHARD WAGNER

(Continued from page 7)

the public that failed to see Wagner's genius. The chapter in question ridicules the notion that advanced works were misunderstood because of their character. The real barrier, he shows, was the wretched inadequacy of performances. Compositions we now hear from ensembles of a hundred were attempted with fifteen, twenty, or at the most, forty instruments. Some parts, as Berlioz found during his visit to Germany, could not be played at all and simply had to be omitted. Not only was individual technique lacking, but ensembles were hit and miss as to what instruments they had available. Orchestras quite generally played without conductors, following the leader's (i.e., concertmaster's) bow. Old men were retained who were a dead loss to the ensemble because they could not even get over the notes. Liszt, at Weimar, the envy of most of Germany's court musicians, had to produce Lohengrin for the first time with an orchestra of thirty-eight! How in the name of conscience, Newman asks us, could it be expected that "advanced" works of the Berlioz-Wagner-Liszt or later Beethoven order could be understood or assimilated under such conditions. Composition simply had outrun the means at hand to realize what was written.

The Beethoven Quartets

Much ink has been spilled over the contemporary attitude toward the last Beethoven quartets. Example after example is cited by Newman to show that such virtuoso violinists as Spohr attempted to play these quartets as violin solos, accompanied by three other players. Nobody cared much as to who these other players were. On one occasion Spohr complained that the men supplied to accompany him turned out to be three violinists, with no viola and no 'cello! How these quartets could be comprehended under such circumstances is an issue that causes Newman to prod rather fiercely those commentators who are forever airing the notion that new music is, always was, and forever will be misunderstood, in justification of the failure of so much contemporary music to meet with favorable response in our own generation.

In the running commentary that shapes itself along with the factual reconstruction of Wagner's career, the English biographer takes sharply to task those who have contributed to "a vast amount of thoughtless talk in academic circles" about Wagner's lack of training as a musician, as if he had been technically hampered by the fact that he was not himself a conservatory product. He points out, incidentally, that Weinlig, with whom Wagner worked industriously for a spell, was regarded in Leipzig as one of the foremost masters of counterpoint of his time. "A distinguished English writer on musical subjects," he observes, "has even gone so far as to regret that Wagner never really learned how to compose. One would have thought that events have demonstrated that he somehow managed to learn an astonishing lot about composition." And as for the academicians, who persist in deploring that Wagner was never properly "taught," who, in that day or this, he asks, could have taught Wagner anything that he did not discover for himself!

One of the ways in which this biography will serve healthily as a corrective is to be found in its refusal to

exalt the erotic above the other factors in Wagner's life. There is no avoidance of sex considerations, but they are kept in their place. Much has been written in the last two or three years about the women in Wagner's life. More important, Newman assures us, were the thalers in Wagner's life. Whatever he may have been as a lover or a love-poacher, Wagner was the kind of borrower that is born, not made; with the result that he endured the trials of a dozen lives while hardening himself to that seeming indifference to the rights of others that has emptied on him vials of contumely. He



Ernest Newman, Noted English Critic, Author of a Monumental New Wagner Biography Which Corrects Many Old Mistakes and Demolishes Misleading Legends

was hammered out on a forge of penury, the while his sybaritic spirit craved all manner of luxury. He experienced every known torment of want. The wonder is that he survived, not that he was toughened into a one-sided egoist and ingrate.

Minna Holds the Stage

Of the chief feminine characters in the Wagner life-drama, Minna alone figures in this first volume. She is not the nagging Minna of later days, but the sober, womanly, practical Minna who married the madcap young conductor reluctantly, against her better judgment; then twice ran away from him under circumstances that required considerable magnanimity on his part (and hers) to bring them together again; and who, though she never really understood his nature or his destiny, faced such trials with him in Paris as would have completely broken many a less loyal and courageous soul. Wagner did not under-estimate her sacrifices at this time as Newman is at pains to show. He regards the part of Mein Leben which dealt with this period of his life as the most trustworthy section of that often garbled autobiography, the publication of which Newman pronounces the most unfortunate and prejudicial event in Wagner's entire life.

The parts played by Mathilde Wesendonck, and Cosima Liszt von Bülow are yet to be bodied forth on Newman's

relentlessly documented stage. There can be confidence, however, that no favorite will be played and that fables will be demolished with respect to these women, as with all other characters in the drama. The biography proceeds on the theory enunciated by Nietzsche that most of what has passed for Wagner biography is "fable convenue, or worse." His justification, Newman says, for adding to the staggering array of volumes on the same subject is that "as yet no satisfactory life of Wagner exists." Even aside from the many recent disclosures which tend to invalidate the older biographies, their partisanship, for or against, has endlessly obscured many issues.

If Newman has any axe to grind, it is that of exposing those responsible for these obscurities. His pages bristle with footnotes citing the errors or the misleading statements of the multitude who have written about Wagner. He is able to do this on both sides of the same question, as when he declares Belart's "chatter" worthless in its pseudo-scientific effort to establish that Wagner was the son of Ludwig Geyer; and then, wheeling about, charges the late O. G. Sonneck with being "anxious to load the dice" against any possibility of the truth of the theory that Geyer may have been Wagner's father.

Newman does not, indeed, settle the Geyer issue. "The upshot of it all," he writes, "is not that it is now certain that Wagner was the son of Geyer, but that Wagner himself believed in the possibility of Geyer having been his father." Only the mother knew. A sentence quoted from Glasenapp indicated that Wagner wanted to place it on record once and for all that she had carried the secret, if there was a secret, with her to the grave. Glasenapp elsewhere is taken sharply to task for his unfairness. Most Wagner biographers are declared to be merely second-hand Glasenapp.

But Glasenapp has plenty of company in standing corrected. No error, however trivial, seems to have escaped Newman's eye. Though in the main he deals with mistakes he thinks may still work mischief, we find him correcting Grove's Dictionary on the very minor point of the length of time Wagner's big Newfoundland dog, Robber, was missing in London. It was two hours, not two days! Wagner's early symphony was presented as a gift to Mendelssohn, not loaned, which explains why it was not returned. Guy de Pourtalès "falls into a common error" in saying the Weimar Kapelle numbered seventy-five. The total was thirty-five. Manuscripts have been wrongly dated and Wagner's own Mein Leben errs with respect to the time Wagner entered the St. Thomas School in Leipzig. When Wagner, in his Autobiographical Sketch, described his youthful drama, Leubald, he remarked

An Error of the Types In Pourtalès's Translation

Polperro, Epsom Lane,
Tadsworth, Surrey. 7. 2. 33.

To the Editor of MUSICAL AMERICA.
Dear Sir,

In Mr. Oscar Thompson's interesting article on M. de Pourtalès's Wagner and my own forthcoming book on the same subject, the French author is called to account for a supposed blunder. In justice to M. de Pourtalès, may I point out that he is quite innocent in the matter. The English translation makes him say that "It is now established" that the original version of Mein Leben began with the words, "I am the son of Ludwig Geyer." The truth is that M. de Pourtalès says the exact opposite of this. By one of the most unfortunate accidents of which an author can ever have been the victim, the English version has converted his "not," in the above sentence, into "now."

Publication of the true facts in MUSICAL AMERICA will go a long way towards setting American reviewers and American readers right on the matter; and to that end I beg the courtesy of the insertion of this letter.

Yours sincerely,

ERNEST NEWMAN

that all forty-two characters died, so that he had to bring them back as ghosts. Newman points out that this is "a slight exaggeration," as there are only twenty-two persons in the cast.

The compilers of the catalogue of the Burrell collection (who, says Newman, "lost no opportunity of showing their ill will to the composer") speak of his Riga orchestra of seven, when it numbered, in fact, twenty-four.

No New Burrell Letters

The Burrell collection does not appear to have been drawn upon for unpublished material, although there are numerous references to this material, with specific letters and other documents named. There are frequent quotations from the catalogue of the collection and from the book on Wagner which Mrs. Burrell herself based on these papers, as the first volume of an uncompleted biography, with which she carried Wagner's life story down only to 1834. Only the Pusinelli letters have been given to the world from this collection since its purchase by Mrs. Edward Bok, and it does not appear that Mr. Newman has gone further than these letters in exploring this particular territory, though his subsequent volumes may prove otherwise.

As always with Newman, the book is brilliantly, pungently written. The propulsive nature of his style relieves the reader of any sense of heaviness in the conveyal of so vast a load of factual information. A mischance or two of the types, a misleading metaphor in a reference to Brangäne, and contradictory statements with respect to Das Liebesverbot on successive pages, all obviously accidental, need not give us any concern. The format of the book is handsome, the print attractive, the illustrations well chosen—in all, a superb achievement.

Newman, it should be emphasized, states very clearly that his biography "makes no pretensions to finality; it is merely the attempt to bring, for the first time, all available Wagner documents into one focus." The biographer, he reminds us, can at no stage hope to reach the final truth. All he can do is to make sure that whatever statement he may make shall be based on the whole of the available evidence.